

PAPERS  
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PAPERS.  
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## CONTENTS

	PAGE
1. T. ASHBY . . . . . Sixteenth-Century Drawings of Ancient Buildings Attributed to Andreas Coner	i

### Volume VI (1913)

5. T. ASHBY . . . . . Addenda and Corrigenda to <i>Sixteenth-Century Drawings of Roman Buildings attributed to Andreas Coner</i> (Papers of the British School at Rome, Vol. II.) . . . . .	184
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PAPERS OF THE BRITISH SCHOOL AT ROME.

VOL. II. NO. I.

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SIXTEENTH-CENTURY DRAWINGS  
OF ROMAN BUILDINGS

ATTRIBUTED TO ANDREAS CONER

BY

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# LIST OF PLATES

(WITH THE PAGES OF THE TEXT IN WHICH REFERENCE IS  
MADE TO THEM).

ADDENDA AND CORRIGENDA TO *Sixteenth-Century Drawings of Roman  
Buildings Attributed to Andreas Coner*:—

PLATE	PAGE
XXXIX. Fig. 1. Drawing by Amico Aspertini. Pantheon and Portico of Octavia . . . . .	200
Fig. 2. Drawing by Amico Aspertini. Vatican, Cortile di Belvedere . . . . .	200



## LIST OF ILLUSTRATIONS.

	PAGE
Fig. 1. Watermark of the Paper upon which the Drawings have been executed . . . . .	2
Fig. 2. The "Nicchione" of the Belvedere as represented by Francesco d'Olanda . . . . .	25
Fig. 3. Kunstgewerbemuseum, Berlin. Drawing No. 3826 . . . .	41
Fig. 4. Kunstgewerbemuseum, Berlin. Drawing No. 3827 . . . .	50
Fig. 5. The Caryatid near S. Basilio . . . . .	58
Fig. 6. Kunstgewerbemuseum, Berlin. Drawing No. 3829 . . . .	62
Plate A. British Museum. Drawing 1859-6-25-560-1 <sup>v</sup> . . . .	<i>To face p. 80</i>
„ B. „ „ „ „ 1859-6-25-560-2 . . . .	<i>To face p. 80</i>
Plates 1-165, 8 A, 39 A, 161 A. Reproductions of drawings attributed to Andreas Coner.	

### ADDENDA AND CORRIGENDA TO *Sixteenth-Century Drawings of Roman Buildings Attributed to Andreas Coner* :—

Fig. 1A, B. Seal of Dal Pozzo family . . . . .	185
Fig. 2. Title-page to Marcucci's <i>'Antiquarum Statuarum Urbis Romae liber primus</i> . . . . .	187
Fig. 3. Copy of a drawing by Giuliano da Sangallo of the internal decoration of the Lateran Baptistery (Windsor, 12122) . . . .	188
Fig. 4. Epigraphic drawing from the Dal Pozzo Collection (B.M.) . . . .	189
Fig. 5. So-called Temple of Portumnus at Porto . . . . .	192
Fig. 6. Drawing of the Belvedere (Windsor, 10496) . . . . .	198
Fig. 7. Doorway in the house of the Porcari family (Windsor, 10797) . . . .	206
Fig. 8. Ancient Capital at the Villa Poniatowski . . . . .	209





## INTRODUCTION.

THE important series of drawings which are published in the present volume are preserved in Sir John Soane's Museum, at 13 Lincoln's Inn Fields, London. A note at the beginning of the volume in which they are now mounted (which has an Italian parchment binding of the eighteenth century, on the back of which is written in ink 'Architec(tura) Civilis Andrea Coneri Antiqua Monume(nte) Rome') states that they were bought at Mr. Adam's sale in May 1818 for £5 18s. *od.* The sale of Robert Adam's books took place at Christie's on May 20 and 21, 1818: and the volume appears in the catalogue as No. 27 of the books to be sold on the first day, '*Architectura Civilis*: a volume containing measurements and sections of celebrated Ancient Edifices by a Florentine Architect.'<sup>1</sup> Sir John Soane bought many other books and drawings at the same sale, including three volumes of drawings by G. B. Montano (many of them published in his *Architettura*—Rome, 1638) for which he paid £21 10s. 6*d.*; and also many drawings by Robert Adam himself. Two copies of the sale catalogue are preserved at the Museum.

Our drawings were probably acquired by Robert Adam's brother James, on the occasion of the latter's visit to Rome in 1762, when he negotiated for King George III. the purchase of the collection of drawings which had belonged to Cassiano Dal Pozzo from Cardinal Alessandro Albani (Matz, *Nachr. d. k. Ges. d. Wissensch.* Göttingen, 1872, 64 *sqq.* Michaelis, *Ancient Marbles in Great Britain*, 84 § 50, 718; cf. *Class. Rev.* 1904, 70): though whether they came from the same library it is impossible to say.

They originally formed two sketchbooks (or else one in which the numbering recommenced from 1 after 99 was reached), but there are

<sup>1</sup> A small number of obvious identifications have been pencilled in English upon the mounts—very possibly by Soane himself.

many gaps, which I have not considered it necessary to mention in each case. These are due, no doubt, to the fact that blank leaves were not incorporated in the volume in which they were mounted, and the highest number in the second series is 34. The pages measure  $9\frac{1}{8}$  inches high by  $6\frac{5}{8}$  wide,<sup>1</sup> and are, naturally, often used on both sides; in four cases (Nos. **8, 22, 39, 161**) a drawing occupies two pages of the open book ( $9\frac{1}{8}$  inches by  $13\frac{3}{8}$  inches). The numbering is not, however, contemporary with the drawings themselves, but is posterior to them.

After they had been mounted the sketches were renumbered individually (the blank leaves being left out of the reckoning) but upon the mounts only: and it is these last numbers, being those of the present arrangement of the book (though the original order has been in the main preserved) which have been adopted for the present publication and are printed in heavier type throughout.<sup>2</sup> The earlier numbers are indicated in the text immediately after them in brackets.

The only watermark which appears in the paper is that of which a half-size facsimile is given (Fig. 1). It is found in the paper of several

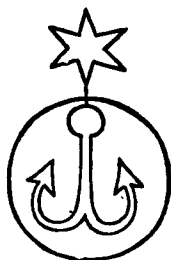


FIG. 1.

other drawings of the sixteenth century, *e.g.* *Uffizi* 355-357, 519, 619 (Baldassare Peruzzi), 689 (Salvestro Peruzzi), 18735 (Michelangelo); cf. Egger, *Kritisches Verzeichniss der Sammlung architektonischer Handzeichnungen der k. k. Hof-Bibliothek in Wien*, p. 31, No. 83 (an unknown French artist of the latter half of the sixteenth century).<sup>3</sup>

<sup>1</sup> The reproductions are about one-fifth smaller.

<sup>2</sup> The late Mr. George H. Birch, F.S.A., Curator of the Soane Museum, was good enough to reproduce this numbering in pencil so that it might appear in the photographs.

<sup>3</sup> On the paper of the mounts (which belongs probably to the 18th century) three different watermarks appear, about which I have not been able as yet to obtain any information.

There have been two hands at work in the sketchbook. The earlier one has done the bulk of the drawings, and must therefore be dealt with first. The date of this artist may, from internal evidence, be put down as, roughly, 1515. No. 69*d* gives us (for the first time) the year 1512 as the exact date of the discovery of the obelisk of Augustus, which formed the gnomon of the great sundial of the Campus Martius, and now stands at Montecitorio: while the cornice from the baths of Titus shown in 91*a* was, we are told, found in 1513. We have, again, two architectural fragments described as "*in domo canpolinis*" [sic]—Nos. 105*d*, 126*b*. The collection of Giovanni Ciampolini was dispersed in 1520 (Lanciani, *Bull. Com.* 1899, 108, cf. *Röm. Mitt.* 1901, 230). And with these dates agree both the style of the drawings and the character of the handwriting.

As to the personality of the author, there is more difficulty. No name occurs on any of the drawings: but No. 47 (*f.* 43 v. of the first part of the original sketchbook) is a copy of a letter by one Andreas Coner written in Italian to Bernardo Rucellai of Florence, describing the sundial with an ancient Roman rustic calendar carved upon its base, which was at the time in the possession of the Della Valle family (*Menologium Rusticum Vallense*, cf. *C.I.L.* i<sup>2</sup>. p. 280, no. xxiii B). The letter is dated from Rome, September 1, 1513: but from the title it bears (*Lettera d' Andrea Conero a Bernardo Rucellai*) it is obviously a copy. Further, it is not in the same handwriting as that which is seen in the greater part of the drawings (those by the earlier hand), though there is considerable similarity between them, and not very much difference in date, though the letter is certainly posterior. Again, it mentions four drawings of the sundial, whereas only one is to be found in the sketchbook (No. 48).

Bernardo Rucellai (1449—Oct. 7, 1514), a member of the famous Florentine family, is well known as the author of a treatise *De Urbe Roma* (published, with a preface by Domenico Becucci, in *Rerum Italicarum Scriptores ab anno 1000 ad 1600*, Florence 1770, ii. p. 757 *sqq.*, from the original MS. in the Riccardi library: cf. *C.I.L.* vi. p. xliii. no. xlii.). Another work of his was a short treatise *de Magistratibus Romanorum*, published by A. F. Gori in 1735, and again in 1752. His gardens in Florence were the meeting-place of the Accademia Platonica. Cf. Tiraboschi, *Storia della letteratura italiana*, vi. 2, p. 9 *sqq.*

Andreas Coner, on the other hand, is, it appears, quite unknown. Professor Lanciani (*Storia degli Scavi*, i. 162) gives a short description of

the sketchbook from notes furnished by myself, and (*ibid.* 240) mentions the inventory of his goods, which exists in the Archivio di Stato in Rome (vol. 414, Reg. Iac. Apocellus, c. 148). The inventory, which is given in full in Appendix I, is dated Friday, Nov. 8, 1527, and in a previous document (c. 145) we find him acting as witness at Ostia on Oct. 20, so that he must have died between these two dates—and apparently in Rome (cf. p. 75).<sup>1</sup> He did not therefore perish in the sack of Rome, though one of his books, a MS. of Ptolemaeus, was '*conculcatus pedibus barbarorum*.'

He is described on c. 145 as *clericus Bambergen(sis) dioc(esis)*; and from his inventory we find that he was a man of considerable learning, the owner of manuscripts and printed editions of the Greek and Latin classics, of various dictionaries, and of classical and Renaissance works on mathematics, astronomy, geography, etc.

He also possessed copies of Blondus, *De Roma Instaurata*, and of Raphael Volaterranus, *Commentarii urbani*, and he cites Albertini, *Opusculum de Mirabilibus novae et veteris urbis Romae* for the height of the column of Trajan (No. 69*a*). This was practically the whole of the topographical literature then available: Fulvius' *Antiquitates Urbis Romae* appeared in the very year of Coner's death (his *Antiquaria Urbis*, a topographical description of Rome in hexameters, was published in 1513, it is true, but is not a work of so much scientific value as the *Antiquitates*) and Marliani's *Topographia* (first edition) in 1534.

These, however, are our only sources of information. There was some hope that original letters from Coner to Bernardo Rucellai might be preserved in the archives of the Rucellai family at Florence. These are now divided, a portion being in the possession of the Ricasoli-Tiridolfi family, and the remainder belonging to Lord Westbury, who inherited them from the late Mr. Temple-Leader. The former collection was carefully examined by Dr. Marzi,<sup>2</sup> of the Archivio di Stato in Florence, but without any trace of Coner's name being found: and the same was the case with regard to the latter, as I am informed by Cav. Rag. Alessandro Papini, Mr. Temple-Leader's executor, who was good enough to examine

<sup>1</sup> I infer this from the list of his possessions 'in domo D. Angeli Saurii' and for the charge for the hire of a mattress and coverlet which were conveyed to that house. His illness seems to have necessitated continual nursing day and night for just over a week.

<sup>2</sup> Dr. Marzi's researches were undertaken at the instigation of Cav. Gherardi, Director of the Archivio, on the request of Prof. Villari. To all these gentlemen my best thanks are due.

the papers at my request. Nor was any information to be had either in the Royal Library or in the Royal Archives at Bamberg, as I am informed by Herr Fischer, librarian of the former. A search made in the records of the German churches in Rome, S. Maria dell' Anima (*Liber Confraternitatis B. Marie de Urbe*, Rome, Typ. Propaganda Fide 1875 ; Nagl, *Urkundliches zur Geschichte der Anima in Rom—Röm. Quartalschr.* Suppl. xii) and S. Spirito (extracts from the *Liber Confraternitatis* made by Mgr. de Waal, which he was good enough to allow me to consult) proved equally fruitless: nor was the name to be found on any of the German tomb inscriptions in Rome, as far as I could learn from a thorough examination of a copy of the sections of Forcella's *Iscrizioni delle chiese di Roma* which concern these churches, with MS. additions by Mgr. de Waal, which is in the library of S. Maria in Camposanto. His name does not occur, either, in any of the ordinary books of reference such as Nagler's *Künstlerlexicon*, nor, as far as I can discover, had he any relations with Dürer, in whose correspondence he is not mentioned. Nor in any of the drawings which I have examined, or others have examined for me, can any trace of the same handwriting be found. In fact, it is not going too far to say that Andreas Coner seems to be, up to the present time, entirely unknown and unheard of.

It is, it will be seen, impossible to affirm with certainty that he is the author of the earlier series of drawings, inasmuch as no authenticated specimen of his handwriting has come to light: but the insertion on a blank leaf, opposite to the drawing of the della Valle sundial, of his letter relating to it, is in itself a strong argument: and what we know of the man seems to confirm it. In any case, I shall use the name in speaking of the drawings by the earlier hand, if only for brevity's sake. The drawings themselves are most carefully executed in ink, guiding lines having previously been marked on the paper with a sharp instrument, and the walls coloured in bistre; and their fineness and accuracy are quite remarkable. The notes to them are uniformly written in Latin, which would be surprising if the artist were not a man of some learning, while some of the errors in orthography may indicate a non-Italian authorship: and the small handwriting and the delicacy of the lines of the drawing seem characteristically German. Baron von Geymüller is inclined to think in fact that 'the author was not Italian, but had entirely adopted the manner of drawing of the Italian masters.' Whoever the artist was, he was apparently



acquainted with the great architects of the day—and more especially with Bramante, who died in Rome in 1514. The sketchbook contains copies of original studies by the latter for various buildings in Rome which I have submitted to Baron von Geymüller, who has been good enough to give me most freely the benefit of his assistance and advice on the subject, for which my warmest thanks are due.

No. 17 (a study for the plan of St. Peter's) is of great interest, and gives another of Bramante's many ideas for the execution of the building: while Nos. 71*b*, 79, 90*b*, 116*b*, all represent details of cornices designed by Bramante for it.

No. 18 is his plan for SS. Celso e Giuliano, which was after all never executed, and was only known otherwise from a rough sketch by Antonio da Sangallo the younger (*Uffizi* 875).

Bramante's intentions for the Cortile di Belvedere are nowhere better illustrated than in the plan No. 25, which gives a number of new details, and the elevations Nos. 43–45, in which we get for the first time his design for the second order of the lower court, while many of the architectural details are accurately given.

Nos. 11 (S. Biagio della Pagnotta) and 21, 33, 34, 65*b* (the 'tempietto di Bramante' at S. Pietro in Montorio) are also important.

The Palazzo della Cancelleria (Nos. 51, etc.), too, and the Palazzo Giraud (No. 14) are represented, though the attribution of these buildings to Bramante has recently been questioned (*infra*, p. 16).

No. 31 shows the state of St. Peter's at a rather later stage, just after the death of Fra Giocondo on July 1, 1515. (Bramante died March 11, 1514.) It is probable indeed that the chapels on each side of the choir had only just been begun at that time; they were certainly not proceeded with later on (*infra*, p. 28).

Nos. 82, 115*c*, 116*e*, *i*, are architectural members designed by Antonio da Sangallo—the younger, no doubt, though the father was still living—which I have not succeeded in identifying, so that they may perhaps never have been executed, or else be no longer in existence.

A curious problem is presented by the close relation between some of the drawings of Coner (in the main of architectural details from classical buildings, but in some cases from Renaissance buildings also) and a series of sketches, mostly in red chalk, attributed to Michelangelo, and taken from a sketchbook the leaves of which measure 11¼ by 8½ inches, the

majority of which are in the Casa Buonarroti at Florence, though two or three leaves have found their way into the British Museum by purchase from Comm. C. Buonarroti in 1859.

The correspondence in subject, in mode of treatment, and in point of view is surprising, and too striking to be accidental ; cf. *infra*, p. 60 and Plates A, B, also Appendix II., where a tabular statement (which renders the mention of each individual case unnecessary) will be found : and as these are the only copies (whether from the antique or from Renaissance buildings) known to exist among the architectural drawings of Michelangelo, the question of their authenticity at once arises. They are certainly not directly taken from the buildings themselves : for the similarity between them and the drawings of Coner renders it certain that either they were copied from Coner, or that both derive from a common archetype. The presence of careful measurements in Coner's drawings, taken with their invariable absence in those attributed to Michelangelo, seems to exclude the possibility that Coner can have been the copyist, while, on the other hand, that the artist of the red chalk drawings copied from Coner seems to be clearly proved, not merely by the close correspondence both in the subjects treated, and in the order in which they occur (taken in conjunction with the absence of measurements in the former series), but by the fact that in two cases the supposed Michelangelo betrays himself as an unintelligent copyist.<sup>1</sup>

(a) Brit. Mus. 1859-6-25-560-2 (Berenson, *The Drawings of Florentine Painters*, vol. ii., p. 89, No. 1505), which is reproduced in our Plate B, contains amongst other subjects a sketch of a composite capital surmounted by a bare architectural profile. This proves to be identical with Coner, **92a** (the circular temple at Tivoli). Instead, however, of drawing the entablature with the inscription, the artist has contented himself with copying its profile, which starts immediately to the right of the central volute in Coner's sketch.

(b) Casa Buonarroti, 'cornice' 23, No. 3 (left half reverse) contains three subjects taken from Coner, of which one is evidently copied from Coner, **83b**. In Coner's sketchbook this forms in reality one subject with **83a**, a cornice from the Piazza di S. Eustachio represented both in elevation and in profile. The artist of the red chalk drawings has, however, entirely omitted the elevation of the cornice, and has associated with the profile

<sup>1</sup> I owe this point to Mr. H. Stuart Jones.

two other subjects (81*a*, 83*d*) with which it has nothing to do. Not only so, but upon the immediately following leaf of his sketchbook (the obverse of the drawing of which we have been speaking) he gives us the rest of Coner, 81 and 83 (with the exception of 83*a*, which he entirely ignores), together with 82. In other cases he copies leaves of Coner absolutely (e.g. 49, 84, on drawing No. 2, 'cornice' 22, reverse, right half, and obverse, left half, respectively), so that there seems to be no method in his proceedings.

Not only is it almost impossible to believe that Michelangelo would have copied (and still less copied unintelligently) from Coner's sketchbook, but the style of the red chalk drawings, which is timid and at the same time inaccurate, makes it more than improbable that they can be by Michelangelo himself, although they may well be attributed to one of his pupils. The drawing in the Teyler collection at Haarlem (*Die Zeichnungen Michel Angelos in Museum Teyler zu Haarlem*, Pl. xxiii.: Berenson, 1675) is different in dimensions ( $13\frac{1}{8}$  by 9 inches), and shows on the recto a study for a Christ on the cross in black chalk, which Berenson describes as 'surely too fumbly and stringy for Michelangelo,' and on the verso some architectural profiles drawn in red chalk which are totally different in style from the rest of the series, and may well be from the master's hand.

The reverse of the British Museum drawing referred to *supra* (a), contains sketches for a building with a few measurements and indications written in a hand remarkably like that of Michelangelo, as Mr. Sidney Colvin kindly informs me. But the style of these sketches shows a firm, decided touch quite unlike that of the drawings on the recto. If they are by Michelangelo, it is practically certain that the other architectural sketches are, as suggested above, the work of one of his pupils who had access to Coner's studies.

In any case, the position of Berenson, who accepts those in the British Museum as genuine, while he tacitly rejects most of those in the Casa Buonarroti (*op. cit.* p. 77n.), accepting, however, Nos. 8-10 (Nos. 1457-1459 of his catalogue), is surely impossible.

It also seems probable that for the plans of certain buildings not in Rome Coner used the same sources as Giuliano da Sangallo, or perhaps actually copied him, though there are certain slight differences between them; the absence of measurements (which is rare) would indicate that Coner had not seen the monuments themselves. Nos. 19*a*, *b*, 21*a*, are

perhaps, the only cases of this. Some of the more fantastic drawings of capitals (Nos. **138, 139**), and especially those of helmets (**161, 161A**) come very close to certain drawings by Giuliano, without being actually copied from them.

Our sketchbook occupies a fairly early place in the series of Renaissance drawings which relate to the antique. The greatest and most famous collection of isolated drawings (including the *disiecta membra* of many sketchbooks) is in the Uffizi at Florence; but there are also many albums or *Taccuini* which have retained their individuality. They are divided into three classes (which must not be treated as mutually exclusive) by Fabriczy (*Il libro di Schizzi d'un pittore olandese nel museo di Stuttgart in Archivio storico dell'Arte*, vi. [1893], 106 *sqq.* and separately).

(a) The sketchbooks of Renaissance architects, who studied the remains of ancient buildings either as practical architects, in order to use them as models, or else as antiquarians, with a desire to form a *corpus* of the ruins of antiquity. It is to the latter division that the collection before us belongs, and its systematic completeness is remarkable, and indeed unparalleled.

(b) The sketchbooks in which the archaeological and scientific interest is paramount, and material for research is mainly sought.

(c) The collections of purely artistic sketches, including views either taken for later use in the artist's own paintings, or simply for their own intrinsic beauty, and from a pure love of the picturesque.

The majority of these drawings are of later date than those of Coner, though the two sketchbooks of Giuliano da Sangallo form an important exception; for that which was till recently in the Barberini Library (which has now passed *en bloc* to the Vatican) dates from 1465-1514 (Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 15), while the Siena *taccuino* contains drawings which run from 1483 to 1513 (*ib.* 73).<sup>1</sup>

We now come to the consideration of the drawings by the later hand.<sup>2</sup> The style of them is quite different: they are not so fine in line, the

<sup>1</sup> To the list given by Fabriczy, which need not be repeated here, the sketchbook in the library of the Prince of Waldburg-Wolfegg (Robert, *Röm. Mitt.* 1901, 209 *sqq.*) is the only addition that I can make. The album of Pierre Jacques (published in facsimile by M. Salomon Reinach in 1902) had already been described by Geoffroy in *Mélanges de l'École Française*, 1890, p. 150 *sq.*

<sup>2</sup> Nos. **6, 7, 8A, 9, 26-30, 66, 99-104, 108, 128, 130, 142, 147c, 151c, 152-155, 157, 158.** The later hand has also added the name 'S. Angelo in Pescheria' to **63c.**

shading is darker, while the execution is decidedly inferior (*cf.* especially **99, 101, 103**). They were certainly inserted in the sketchbook before it was broken up and mounted, and probably before it was numbered.

They are not indeed very much later in date than the original series: from their style and the character of the handwriting, they would appear to belong to the middle of the sixteenth century; and this view is confirmed (1) by the fact that the artist saw one of the internal bases of the temple of Mars Ultor in the church of S. Marco (**130b**), whereas Coner had drawn it in its original position (**124b**), and (2) by the legend to the two capitals of No. **142** *in casa [di] M. Anton[i]etto delle Medaglie*—a dealer in antiquities, who appears as the owner of a house on the slopes of the Quirinal in 1546, and is several times mentioned by Pirro Ligorio; further by a curious parallelism between the sketchbook in its enlarged form and some drawings by an unknown artist, formerly in the Destailleur collection, and now in the Kunstgewerbemuseum at Berlin. Three of these drawings (the only ones which appear to have any relation with Coner) are reproduced below (Figs. 3, 4, 6) by the kind permission of Dr. Jessen, Director of the Library of the Kunstgewerbemuseum, and a table of comparison is given in Appendix III.

The style of the Berlin drawings (which are roughly executed in pen and ink) is entirely different, but the legends (and as a rule the points of view) are identical, and the absence of any objects which do not occur in our sketchbook makes the relation more striking.<sup>1</sup>

The later hand seems to have known the sketchbook of Giuliano da Sangallo, which was till lately in the Barberini Library, and is now in the Vatican (*Barb. Lat.* 4424—formerly xlix. 33) after additions had been made to it by his son Francesco not earlier than 1540 (Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 14 *sq.*). Nos. **6, 8A, 9** are probably copied from drawings by Francesco (43<sup>v</sup>, 38<sup>v</sup>), while **7** is copied from a plan by Giuliano (29<sup>v</sup>).

It will be seen from the above remarks that the sketchbook in its present state presents many problems, for which it may not be easy to find a solution. I cannot claim to have discussed them exhaustively—that I leave to better judges in these matters—but they certainly add to

<sup>1</sup> I am informed by Dr. Gustav Kühl, of the library of the Kunstgewerbemuseum, that these drawings are *not*, in all probability, by the unknown French artist who generally passes under the name of the Anonymus Destailleur, and that they came from a separate volume, which did not form part of the series of his works.



the interest of the collection. Nor can I hope to have identified all the plans, elevations, or architectural fragments, some of which further search would undoubtedly have enabled me to find. I prefer (not solely upon my own responsibility, but following the advice of others more experienced than myself) to publish so important a series of drawings at once, rather than to wait longer, in the hope of being able to make my text a little less imperfect—though, to one who is not a professed student of architecture, there will always be a considerable amount of difficulty in attempting a commentary upon a work of this kind.

I may perhaps be allowed to adopt the very apt remarks of M. Salomon Reinach, in his preface to the facsimile of the *Album de Pierre Jacques*:—‘Mon commentaire . . . dans l’état où je l’offre au public, ne peut guère être qu’une épreuve bonne à corriger. . . . La rédaction du texte est, après tout, chose secondaire ; elle peut être faite expéditivement, quitte à ne point refuser aux critiques, ces collaborateurs du lendemain, le plaisir de découvrir quelques erreurs.’ It is only fair to add that it was M. Reinach’s preface that led us to employ MM. Berthaud frères to execute the reproductions which form the illustrations to the present work. He is, so far, one of the very few scholars who have published in facsimile and in their entirety any of the many important archaeological sketchbooks of the Renaissance.<sup>1</sup>

The contents of the sketchbook are arranged in a definite order (whether with a view to publication or not we cannot tell), and may be classified roughly as follows :—<sup>2</sup>

1. Title.

2–25. Ground plans (in which the parts existing and not existing are not accurately distinguished).

[26–30. Tombs (plans and elevations) by the later hand.]

31–69. Elevations.

70–155. Architectural details.

a. 71–83. Doric entablatures.

β. 84–91. Ionic and Corinthian entablatures and cornices, corbelled.

γ. 92–98, 105–111. The same, not corbelled.

<sup>1</sup> The only two other publications of the kind known to me are *Le rovine di Roma al principio del secolo xvi. Studi del Bramantino* (Bart. Suardi), Milan 1875, and *Il Taccuino Senese di Giuliano da Sangallo*, Florence 1902. In both cases the text is the weak point.

<sup>2</sup> The later hand in making additions has in most cases respected the original arrangement.

[99-104. A group of drawings by the later hand.]

δ. 112-117. Plain mouldings (cornices and plinths).

ε. 118-123. Doric capitals, plain and ornate.

ζ. 124-132. Ornate bases.

η. 133-137. Plain bases.

θ. 138-140, 142, 144, 147, 148, 151-155. Capitals, Ionic, Corinthian, Composite.

ι. 141, 143, 145, 146, 149, 150, 156-165. Various subjects largely fantastic.

In describing the various figures on each leaf, I have used the letters *a, b*, etc. beginning from the top left-hand corner and going across the page, as in a printed book. The same is the procedure adopted in describing the drawings of other artists with which I have had to deal in detail.

Besides those gentlemen whom I have already mentioned, my special acknowledgments are due to Professor R. Lanciani of the University of Rome, Dr. Christian Hülsen, Second Secretary of the German Archaeological Institute in Rome, Dr. Hermann Egger of Vienna, Signor Nerino Ferri, Keeper of the Drawings at the Galleria degli Uffizi in Florence, Cav. Alessandro Corvisieri, Director of the Archivio di Stato in Rome, and Mr. H. Stuart Jones, Director of the British School at Rome. There are others to whom I am grateful for help and advice, whom space will not allow me to mention. But I cannot but express my deepest regret at the very sudden death of my friend, Mr. George H. Birch, F.S.A., the late Curator of the Soane Museum, who had always taken the greatest interest in the publication of the drawings, and facilitated and assisted it in every way. To the Trustees of the Soane Museum, finally, my best thanks are due for permission to publish certainly not the least of the many treasures in their keeping.

1. Frontispiece (number, if any, cut away and back blank).

NOTA · QVOD · OMNIA · QVAE · IN · ISTO · LIBRO · SVNT ·  
 MENSSVRATA · CVM · BRACHIIS · FLOREN<sup>n</sup>TINIS · DIVIDENDO ·  
 BRACHIVM · IN · PARTES · SEXAGIN<sup>n</sup>TA · QVAS · VOVO · MINVTA ·  
 ET · CVM · IPSIS · MINVTIS · MINVTISSIME · MENSSVRATVM ·  
 EST ·

The braccio fiorentino in which all the measurements in the drawings by the earlier hand are given, those by the later hand having no measurements, is equivalent to 0·583626 mètre (Geymüller, *Projets primitifs pour la basilique de Saint Pierre*, 354), or almost exactly 23 inches: so that each 'minute' is equivalent to 0·0097 mètre (practically one centimètre) or roughly  $\frac{2}{3}$  of an inch.

2. (1)

HICNOGRAFIA · ANPHITEATRI · VESPASIANI · SIVE · DOMITIANI

Accurate ground plan of the Colosseum without measurements.

3. (1<sup>v</sup>)           QUARTA · PARS · ANPHITEATRI.

Originally intended to contain a plan of a very small portion of the Colosseum on a larger scale (some remains of which may be seen on the right). It was then used for a quarter-plan of the amphitheatre (the N.E. quarter) with the flights of steps shown and a few measurements. Some scanty traces of the podium wall are to be seen.

4. (2)           SECVNDA · ANPHITEATRI.

Second story of the Colosseum. No measurements.

5. (2<sup>v</sup>)

TERTIA · ANPHITEATRI · CVM · GRADIBVS.

Third story of the Colosseum with the rows of seats indicated. No measurements.

6. (3<sup>v</sup>) '*Pianta d'un tempio del Dio Eolo.*'

Plan of the heroon of Romulus, which stood in the centre of the square portico built against the narrow end of the Circus of Maxentius and facing on to the Via Appia (Canina, *Edifici*, Vol. II. tav. 76). A plan of the lower story (a subterranean chamber) is given on No. 9, '*Pianta di un tempio vicino a S. Bastiano.*' The plans are both due to the later hand, and are very closely allied to (perhaps copied from) drawings by Francesco da Sangallo in the sketchbook of his father Giuliano da Sangallo, *Cod. Barberin.* xlix. 33 (numbered, since its transference to the Vatican Library, *Barb. Lat.* 4424) f. 43<sup>v</sup> (compare also f. 8 and Giuliano's other sketchbook, *Cod. Sienn.* S. iv. 8, f. 16). The name 'temple of Aeolus' occurs there also.

For all details cf. Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 56: as no measurements are given, we cannot tell for certain the source of the present drawings.

7. (3) '*Pianta del Setizonio.*'

This drawing, again, which is by the later hand, agrees absolutely with the restored plan by Giuliano da Sangallo in *Barb.* 29<sup>v</sup> (cf. 30), which was adopted by Marliani, *Urbis Romae Topographia* (1544), 68, but which as Hülsen, *Das Septizonium* (46th Winckelmannsfestprogramm, Berlin, 1886), p. 7, 22, has shown, is quite incorrect and fanciful.

8. (4<sup>v</sup>, 5) (double size).HICNOGROPHIA · TERMARVM · MEDIA · PARS · DEOCRITINI<sup>1</sup>

A very good and carefully drawn plan. It bears a close resemblance to that by Francesco da Sangallo in the Uffizi (No. 284, Ferri, *Indice Geografico-analitico dei disegni di Architettura nella R. Galleria degli Uffizi*, p. 203) which was drawn in 1518: but a few slight differences (e.g. the fact that four columns instead of two are shown projecting apsidally towards the great hemicycle) suffice to indicate an independent origin.

8 A (5<sup>v</sup>) '*Pianta d'una Sepolt. di la di S. Agnes.*'

Except for the fact that the window apertures are here made larger, the plan agrees with that by Francesco da Sangallo in *Barb.* 38<sup>v</sup>. The tomb was just beyond the Ponte Nomentano, which carries the Via

<sup>1</sup> A corrupt form of *Diocletiani*.

Nomentana over the Anio, and remains of it apparently still exist on the right of the road (though owing to the absence of measurements, it is impossible to be absolutely certain: and, further, the internal chamber seems to have had no windows). Fabriczy (*op. cit.* 51) is wrong in placing the tomb on the *left*, for that on the left is round, both inside and out, though the internal niches are rectangular. The Doric cornice is given below, No. 75.

9. (4) '*Pianta d'un tempio vicino a S. Bastiano.*'

See 6.

10. (6) (back blank).

A plan of an unknown building. The arrangement is not unlike that of the sacristies on each side of the apse of St. Peter's in Giuliano da Sangallo's plan in the Uffizi (no. 7), (Geymüller, *op. cit.* pl. 26, Fig. 1). No measurements are given, and it may never have been carried into execution.

11. (7) '*s. blaxii.*'

Bramante's plan for the church of S. Biagio della Pagnotta, in the Via Giulia, intended to form part of a palace which took its name from the church (Geymüller, *op. cit.* 113), but which was never completed. Compare Baldassare Peruzzi *Uffizi* 109<sup>v</sup>: Salvestro Peruzzi *Uffizi* 667<sup>v</sup>: Aristotile da Sangallo *Uffizi* 1893<sup>v</sup> *S<sup>to</sup> biagio tutto di matoni in Roma di bramante Architetto*<sup>1</sup>—in this last the church is represented as shorter. There is also a plan of the whole palace by an unknown artist of the sixteenth century (*Uffizi* 136) in which the church is only roughly indicated. It has been hopelessly modernised, and few traces of Bramante's plan are to be seen now, though Baron de Geymüller informs me that he observed some parts in 1868 and 1882 corresponding to it, with some brick walls descending towards the Tiber, forming a sort of platform on which the church was to have been built. The church is only open once a year—on February 3.

12 (7<sup>v</sup>)

A plan of a building which I have been unable to identify, with a sectional elevation of part of it below. From the presence of measurements it may be inferred to have been in existence in Coner's time.

<sup>1</sup> The anonimo Gaddiano (about 1544) also attributes the church to Bramante (Fabriczy, *Il Codice dell' anonimo Gaddiano* reprinted from *Archivio storico italiano*, Ser. v. vol. xii. (1893) p. 83.

## 13. (8)

HICNOGRAPHIA · PANTHEONIS · IDEST · S · MARIÆ · ROTVNDÆ.

Ground plan of the Pantheon carefully measured.

14. (8<sup>v</sup>) 'c. *adriani*.'

A plan of the ground-floor of the palace in the Borgo Nuovo, built by Cardinal Adriano di Corneto, and given by him in 1504 to Henry VII. of England.<sup>1</sup> It is often called the Palazzo Giraud, from one of its subsequent owners, and is now the property of Prince Torlonia. The architect is unknown: Geymüller (*op. cit.* 69 *sq.*) attributes it, like the Palazzo della Cancelleria (with which, indeed, it is closely associated in style), to Bramante: but Gnoli (*Archivio Storico dell' Arte*, v (1892) 176, 331) denying as he does the attribution of the Palazzo della Cancelleria to this architect, refuses to admit more than that Bramante may have been called in to complete the palace of the Cardinal di Corneto, and especially to construct the courtyard, in which he recognises a different style, slightly later than that of the façade. It is possible, indeed, that our drawing may have been copied from a study made by or for Bramante: for the posterior façade looking on the garden appears incomplete in it, and the measurements do not exactly correspond with those of the palace as constructed (Letarouilly, *Édifices de Rome Moderne*, ii. Pl. 145). Alterations in recent years—since the time of Letarouilly—have completely destroyed all traces of the posterior façade.

## 15. (9)

TEMPLI · CESARIS ·

Plan (with elevation of one niche) of the so-called temple of Minerva Medica, which is probably a nymphaeum of the Horti Liciniani (Lanciani, *Ruins and Excavations*, 402). The present plan, which is carefully drawn and measured, presents certain differences from Sangallo *Barb.* 6,<sup>2</sup> and Lanciani, *Forma Urbis*, 34. In this drawing there is no attempt to represent what is extant as in any manner different from what is not, and accuracy in this regard has been sacrificed to symmetry.

<sup>1</sup> The original deed of gift is still extant (Gregorovius, *Rome in the Middle Ages*, vii. 695. 1).

<sup>2</sup> In Sangallo's drawing the spiral staircase, and the columns in the entrance hall, are absent; nor is there an opening opposite the main door in the large domed hall, its place being taken by one in each of the two lateral niches.



16. (9<sup>v</sup>)

## TENPLI · PACIS.

The basilica of Constantine which (cf. Giuliano da Sangallo *Barb.* 63<sup>v</sup>)<sup>1</sup> has three apses, a third being erroneously added—though only in outline—on the side towards the Sacra Via, where Constantine, or some later restorer of the building, added a secondary entrance, which was not part of the original design. The plan of this entrance does not, therefore, seem to have been made out clearly in the excavations of 1487 (Lanciani, *Storia degli Scavi*, i. 85). It is just possible that the three bases of columns (out of the eight which originally existed) which bear measurements in our plan were those still extant at the time when it was drawn, though as all the bases are indicated, this supposition is somewhat doubtful. The two on the north side were certainly standing at this period, and possibly the third base of which Guattani speaks (*Roma antica*, i. 62 n. 1.),<sup>2</sup> as having been supposed to have been used for the statue of Alessandro Farnese in the Sala dei Capitani of the Palazzo dei Conservatori may have been that on the south side to which our artist gives a measurement; though the story told by Guattani cannot be true, for the base would not have been large enough (Lanciani, *op. cit.* ii. 209). The curved wall supporting the hill above and behind the northern apse (where in ancient times stood the house of Attius Insteius Tertullus, *C.I.L.* vi. 1696, 1697), is well indicated: cf. Lanciani, *op. cit.* ii. 211, *Forma Urbis*, 29. A road passed between it and the apse of the basilica.

## 17. (11) (back blank).

## S. PETRI.

With regard to this important drawing, I am indebted to Baron von Geymüller for the following details. 'This plan is of the highest interest to me. It is copied from a study which can hardly be by anyone else but Bramante, and made at the moment he drew the red chalk plan on Pl. 9 of my book.<sup>3</sup> It may be considered to be the further development of the idea indicated in the choir. Also, the two piers on the left side of the apse show a momentary intention of making them narrower than those under the cupola, and of decorating them with one single pilaster, whilst in his

<sup>1</sup> The two plans rest on independent measurements—Giuliano makes the building 101 braccia wide—and the details are not identical.

<sup>2</sup> 'Vi è memoria che della base di una di queste colonne fosse formato il gruppo colossale di Alessandro Farnese.'

<sup>3</sup> *Uffizi* No. 20.

definite plan, which was actually put into execution, they have two pilasters like those under the cupola.

The fact that between the right transept and the choir there is a sort of sacristy (rather like those in Giuliano da Sangallo's plan, pl. 26, fig. 1),<sup>1</sup> made me think for a moment that the artist might have made a project for the completion of St. Peter's in another way (in 1514-15, after Bramante's death); but this could not be, for in that case he would have drawn the temporary choir built by Bramante and removed about 1585.<sup>2</sup>

Besides this, the idea of placing two columns in front of the diagonal sides of the 'piloni' of the cupola, an idea which we find in several studies of Bramante, would have had no meaning after the 18th April, 1506 [when Julius II. laid the foundation stone of the new church] nor with the actual 'piloni,' which are those of Bramante in their general outlines. So it can only be one of the ideas of Bramante, which originated at the very time at which he drew plate 9.

## 18. (12)

## SANTI · CELSI.

This must be taken from the original plan by Bramante for the rebuilding of the church of SS. Celso e Giuliano ai Banchi, after its destruction, whole or partial, under Julius II. Armellini (*Chiese di Roma*, 364) quotes the following passage from a MS. in the Vatican archives (*Stato temporale delle Chiese di Roma*, i. 329 'al tempo di Giulio II.<sup>3</sup> la chiesa veniva a mezzo la strada dei Banchi: v' era un porticale grande del modello della chiesa di S. Maria in Trastevere: v' erano tre porte grande appresso la piazza et una pietra dove si vendeva il pesce che era di S. Celso. Doppo Giulio II. fece buttare giù il porticale e vi fece case e botteghe.'

In 1575, however, the campanile (which is mentioned by the Anonymus Magliabecchianus<sup>4</sup>) was apparently still standing (Armellini, *loc. cit.* cf. *Mélanges de l'École Française de Rome*, xxi. (1901) 478. Fabriczy, in commenting on the statement (which is not to be

<sup>1</sup> *Uffizi* No. 7.

<sup>2</sup> Giuliano intended to convert Bramante's temporary choir into a permanent one, connecting it with the rest of the building by adjuncts such as sacristies, in keeping with it (*op. cit.* 284).

<sup>3</sup> Cf. Laelius Podager's note in a copy of Mazochi's *Epigrammata Antiquae Urbis* now in the Vatican (*Lat.* 8492) to the inscription published by De Rossi, *Inscr. Christ.* i. p. 469 n. 1031 'memini me vidisse hoc epigramma in aede divi Celsi antiqua, antequam solo aequaretur.'

<sup>4</sup> Urlichs, *Codex Urbis Romae topographicus*, 153.

found elsewhere—in Vasari, for example<sup>1</sup>) of the Anonimo Gaddiano, that Bramante was the architect of the new building, *et così per il detto una parte di San Cielso in banchij*, remarks (*op. cit.* p. 137 n. 232), that the reconstruction was soon interrupted—Paride de Grassis, who was prebendary of the church, complains in his diary<sup>2</sup> that it had not progressed far enough for him to be able to officiate there—and was not completed until the time of Clement xii. (1730–1740), so that there is nothing Bramantesque in the present building; but Baron von Geymüller informs me that ‘the plan is so absolutely on the principles of a series of studies of Bramante for the four minor cupolas of St. Peter’s, that I see no reason for doubting that it was designed by this master, as soon as there is some written information attributing it to him.’

The same plan recurs in *Uffizi* 875, a rough pen and ink drawing by Antonio da Sangallo the younger, lettered *sancjelso*, showing the plan and details. The measurements tally, but the portico is slightly differently drawn, there being only four pillars in the line of the façade, the two in the centre standing free, instead of six pilasters at the ends of partition walls. At each end of the portico thus formed is a semicircular niche.

### 19. (12<sup>v</sup>)

#### a. T · MARCI · VARRONIS · IN · S · GERMA · NO.

No measurements are given. The plan is almost identical<sup>3</sup> with that drawn by Giuliano da Sangallo *Uffizi* 2045<sup>v</sup> and *Barb.* 8: ‘Istudio di Marcho Varone a Sa° Germano<sup>4</sup> tuto lavorato distucho alto br. vi e poi chomincia la bote,’ in which he makes the width of the central space 18 braccia.

Francesco di Giorgio Martini (*Uffizi* 322) gives a plan of a building about half a mile from San Germano,<sup>5</sup> which seems to be identical with this one, though it has not the wings at the side, while at the back it is connected with a more extensive oblong structure. The central space is

<sup>1</sup> S. Celso does not therefore occur in Baron von Geymüller’s list of Bramante’s works (*op. cit.* 113).

<sup>2</sup> This work (*Cod. Vat.* 5365, *Cod. Corsin.* 981–983) runs from 1504 to 1521.

<sup>3</sup> Coner adds two columns at the entrance, and does not round off the external angles of the central structure.

<sup>4</sup> The town has now resumed the ancient name and is known as Cassino.

<sup>5</sup> ‘fuora di Sangermano uich(in)a a(u)n mezo miglio.’

given as only 'p(iedi) 30'<sup>1</sup> in width: but the measurements are obviously approximate. A plan similar to Coner's is given by Giorgio Vasari the younger (*Uffizi* 4850 'pianta dello studio di Marco Varrone a S. Germano'). The building seems to have formed part of the villa attributed to Varro (cf. *Script. Rei Rust.* ed. Schneider i. 2. 228, Pauly-Wissowa, *R.E.* iii. 1652), of which some remains still exist.<sup>2</sup>

b.

T · S · GILIÆ · APVD.

This also recurs in *Cod. Barb.* f. 8<sup>v</sup> and *Uffizi* 2045<sup>v</sup>, where it is lettered *Tempio di Sibila Chumana* and *I<sup>o</sup> [uno] Tempio presso Abaja Disibilla* respectively.<sup>3</sup> Fabriczy (*Die Handzeichnungen Giuliano's da Sangallo*, 30) makes the internal diameter (from the latter drawing) to be about 56 braccia: it is here given as 60, which is about 2½ mètres too little. A rough sketch of it by Francesco di Giorgio Martini is to be found in *Uffizi* 329, which gives the diameter as 104 feet; this bears the note *della sibilla infra monte barbaro ed averno*, which assists us in identifying it with the thermal buildings on the shores of Lake Avernus, known as a temple of Apollo. The real diameter is not 'about 30 mètres,' as Fabriczy says, but 170 palms (Beloch, *Campanien*, 171) i.e. 37·90 mètres. The name T. S. Giliae is probably a corruption of Sibillae; this fact, and the omission of the name of the locality, would seem to indicate that Coner had copied the plan from someone else (*supra*, p. 8), and had not measured it himself.

## 20. (13)

TENPLI · BACHI · APVD · SANC · TAM · AGNEXIAM.

Plan and part of the elevation of the mausoleum of Constantia, the daughter of Constantine (now the Church of Santa Costanza), to which the

<sup>1</sup> Perhaps 36 should be read: but it appeared to me to be 30.

<sup>2</sup> They are thus described by Domenico Bartolini (*Viaggio da Napoli alle Forche Caudine ed a Benevento e di ritorno a Caserta ed a Monte Casino* (1827), 182 'si deve traversare il Rapido, chiamato Vinio da Varrone, per arrivarci. [The preceding pages have been occupied with a description of the theatre and amphitheatre of Casinum on the W. (right) bank of the Rapido.] Sulla sponda di esso fiume si osservano molte camere diroccate (dove furono trovati belli pavimenti alla mosaica di marmo) varie nicchie, ed una porta, che riguarda Casino [which lies to the north], le quali dovevano appartenere al museo, che secondo il medesimo Varrone era sito sul fiume. Sopra i piccioli colli, detti *monticelli*, che sono in mezzo alla pianura, si osservano vari resti di mura di opera laterizia, e reticolata, che forse facevan parte della casa di ricreazione.' A similar account is given by Guidi, *Viaggio da Roma a Monte Cassino* (1868), 119.

<sup>3</sup> The only difference is that the spaces in the thickness of the wall are made five-sided by Sangallo, instead of triangular.

name 'Temple of Bacchus' has been commonly (though of course erroneously) applied. The artist shows sixteen pairs of columns in the interior instead of twelve, the correct number. The note at the bottom (*uacuum plateae est b. 250 lu(n)gitudine et latitudo est b. 51*) refers to the large space enclosed by a wall, and supported in places by substructures which from its shape has often been supposed to be a circus, but was in reality a cemetery. A portion of it is indicated at the bottom of the drawing.

21. (13<sup>v</sup>) *a.* IN · CAPVA · VETERA.

Plan (without measurements) of the large tomb known as the Carceri Vecchie near S. Maria di Capua Vetere. Exactly similar plans are to be found in *Cod. Barb.* f. 8<sup>r</sup>, *Sien.* 16<sup>r</sup>, 16<sup>v</sup>, and *Uffizi* 2045. The tomb is still extant (Beloch, *Campanien*, 358; cf. *Mélanges de l'École Française*, xxiii. (1903), p. 415 No. 21), though an elevation of it by Sangallo (*Barb.* 8<sup>r</sup>) is reproduced by Rivoira, *Origini dell' Architettura Lombarda*, i. p. 56 and Fig. 84, without any indication of this fact being given.

*b.*

SVPRA · MONTEM · AVREO · VBI · S · P · CRVC[IF]ISSVS · FVIT.

A plan of the 'tempietto' of Bramante at S. Pietro in Montorio (Letarouilly, *op. cit.* Pl. 103). The legend of the crucifixion of St. Peter at this spot dates only from the 15th century (Marucchi, *Basiliques et églises de Rome*, 461), though its veracity has recently been sustained by Mgr. G. B. Lugari (*Il Gianicolo luogo della Crocifissione di S. Pietro*. Roma, 1900.)

22. (14<sup>v</sup>, 15) The back (14, 15<sup>v</sup>) is plain. 'terminj antoniane.'

An extremely fine plan of the Baths of Caracalla on a double sheet. The flight of stairs near the Calidarium is, however, probably erroneously drawn, as is that at the end of the peribolus: and the seats in front of the piscina are doubtful.

No measurements are given (this is the case with the plan of the baths of Diocletian) but it does not seem to be a mere copy of another drawing.

Certain parts of the building, in which the walls are faintly indicated, were probably more or less inaccessible, or at rate not easily measured.

## 23. (16)

*a.* HICNOGRAPHIA · TENPLARum(sic.) · SOLIS · ET LUNÆ.

A plan of the double temple of Venus and Rome, for which this is the usual traditional name.

The steps are somewhat differently represented by Lanciani, *Forma Urbis*, 29, where a smaller double flight is shown ascending to the roof of each temple.

*b.* (a)erariu(m) romanu(m).

An interesting plan of the group of buildings formed by the heroon of Romulus son of Maxentius and the so-called Templum Sacrae Urbis (cf. *Liber Pont.* i. 279, ed. Duchesne (who refers *templum urbis Romae* to the Basilica of Constantine); Jordan, *Forma Urbis*, pp. 8, 9; De Rossi, *Bull. Crist.* 1867, 61 ff.; Gilbert, *Topographie der Stadt Rom*, iii. 186. It differs from the plans drawn by Pirro Ligorio (*Vat.* 3439 f. 30; *Bodl. Canonici.* 138 f. 13<sup>v</sup>, 15<sup>r</sup>: reproduced by Lanciani, *Bull. Com.* 1882, tav. iii. iv, and Middleton, *Archaeologia*, Vol. li. pt. 2, pp. 495, 496) in some important particulars.

The plan of the heroon Romuli is more accurate, though the niches are not shown by Lanciani (*Forma Urbis*, 29): on the other hand, the windows in what is now the church of SS. Cosma e Damiano (Lanciani, *Bull. cit.* p. 35) are not indicated.

But the chief differences will be found in the representation of the portion behind the apse of Felix IV. Each wall is shown as possessing two rectangular niches with a round niche between them. This is the case in regard to the back wall in *Vat.* 3439 f. 30, where the rectangular niches of the side walls are also shown, but not opposite to one another; while Coner does not show the door in the middle of the N.W. side nor any traces of the portico. Nor does he show any traces of the large apse at the back shown in *Vat.* 3439 f. 30 and *Bodl.* f. 13<sup>v</sup>, which is purely imaginary (Lanciani, *loc. cit.* 42) and is entirely omitted in *Bodl.* f. 15<sup>r</sup>. It is also to be noted that neither of the two Bodleian plans shows any difference between the width of the two halves of the building (as divided by the apse).

The measurements differ slightly in our drawing and in *Vat.* 3439 (neither of the plans in *Bodl.* has measurements) and are not absolutely correct in either case, as the following table, in which they are reduced to mètres, will show.

	<i>Vat.</i> 3439.	CONER.	LANCIANI <i>F. V. R.</i> 29.
Width of front hall . . . . .	p. 63, o. 13 = 18'951	34 <i>br</i> = 19'842	20'50
Length of front hall . . . . .	p. 62 = 18'414	34 <i>br</i> = 19'842	20'00
Chord of apse . . . . .	p. 44 = 13'068	27 <i>br</i> = 15'757	12'00
Width of back hall . . . . .	. . . . .	30 <i>br</i> = 17'508	20'50
Length of back hall (to back of apse) . . . . .	. . . . .	30 <i>br</i> = 17'508	18'50
Diameter of heroon . . . . .	. . . . .	25 <i>br</i> = 14'59	13'50

c.

## TEATRI · CIAPITOLII.

I am entirely unable to say what this is. It may conceivably be a plan for the Piazza del Campidoglio, with which its dimensions agree fairly well: though it is doubtful what the oblong pillar in the upper portion of the central space may be meant for (the equestrian statue of Marcus Aurelius was not brought from the Lateran till 1538).

In the foreground of Martin Heemskerck's view of Rome from the Tarpeian rock (cf. *Antike Denkmäler*, ii. 12, where it is published in facsimile) there may be an attempt to represent rows of seats in the foreground (somewhere at the back of the modern Palazzo dei Conservatori), but if so, they are only of a temporary nature; and it seems more probable that Heemskerck intended to represent a ropewalk.

24. (16<sup>v</sup>) a. TENPLI · DEAE · VESTÆ.

A plan of the well known round temple near the Ponte Rotto. The two columns in the doorway are probably an imaginary addition: they are not shown by Sangallo *Barb.* 37, nor by Lanciani, *Forma Urbis*, 28.

b.

## TENPLVM · DE · TIBVRE.

A plan of the circular temple near the old waterfalls at Tivoli, with a section of the colonnade and cella wall added.

## 25. (17) Back plain.

## PVL CRVM · VIDERE · PONTI · FICIS.

A plan of the Cortile di Belvedere and Giardino della Pigna in the Vatican, with sketches of certain portions on a larger scale. It presents many features of interest, as to which Baron von Geymüller has been good enough to give me a very considerable amount of valuable information.

At the top of the plan Bramante's famous spiral staircase appears, and is shown in further detail in A.

To the left of it is the Belvedere itself, in which we notice that (not including the angle niches) there are no niches in the side walls, except on the south side, where the Laocoon stood. It is not very probable that Vasari's words (iv. 157) 'fecevi (Bramante) ancora la testata, che è in Belvedere allo antiquario delle statue antiche, con l'ordine delle nicchie' refer to the niches of the façade towards the Giardino della Pigna (either those of the 'Nicchione' B or those of the straight pieces on each side of it): for the niches in each angle of the Belvedere were also constructed by Bramante (Michaelis, *Jahrbuch des Instituts*, 1890, p. 13, n. 27, cf. pp. 18, 28). The flight of stairs on the right hand side of the 'Nicchione' is not shown in any other drawing known to me. There is a slight inconsistency between the method of their representation in the general plan and in the detail B: the latter is no doubt the more accurate. Serlio (*Architettura* [1562] iii. 142) shows a spiral staircase there. The representation of the 'Nicchione' itself is extremely good—according to Baron von Geymüller, better than any hitherto known.<sup>1</sup> A rough sketch of it by Baldassare Peruzzi (*Uffizi* 569) throws no light upon the question as to the number of passage-ways through it. Coner only indicates one (that leading to the room where the fountain was, cf. Michaelis, *op. cit.* p. 9): but a drawing by Francesco d'Olanda in the Escorial (cod. 28-I-20 f. 19<sup>v</sup>) would make it appear that in 1534 there was an opening between each of the pilasters (the pilasters themselves having niches for statues in the front and sides) through which a garden could be seen, the foreground being the steps of the Nicchione. The drawing is reproduced as Fig. 2, from a photograph by Dr. Hermann Egger, who has been good enough to bring it to my notice and to allow me to publish it. Serlio however (*loc. cit.*) shows a door in the outermost niche on each side, but nowhere else. The Escorial drawing, further, shows it as a one-storied building only, whereas later on (in 1550—1565, at which time the circular steps were removed, two straight flights of stairs being substituted) it became a much loftier structure. This was in accordance with Bramante's intentions—see his

<sup>1</sup> The hitherto available sources were, according to him (*op. cit.* 76) Serlio, a drawing in the Musée Wicar at Lille (No. 6 of the sketchbook attributed to Michelangelo, but really by Aristotile and Giambattista da Sangallo: cf. Geymüller, *Soc. nat. antiqu. de France*, xlv. (1884), 243 sq. *Raffaello studiato come architetto*, p. 29 n. 31) and a perspective view by Dosio (*Uffizi* 2559).



bird's-eye view (*Uffizi* No. 28), reproduced by Geymüller, *op. cit.* Pl. 25, Fig. 2—though it is probable that he would have decorated the interior with arcades, instead of making simply a wall pierced by windows in the upper portion (now occupied by part of the Etruscan Museum).

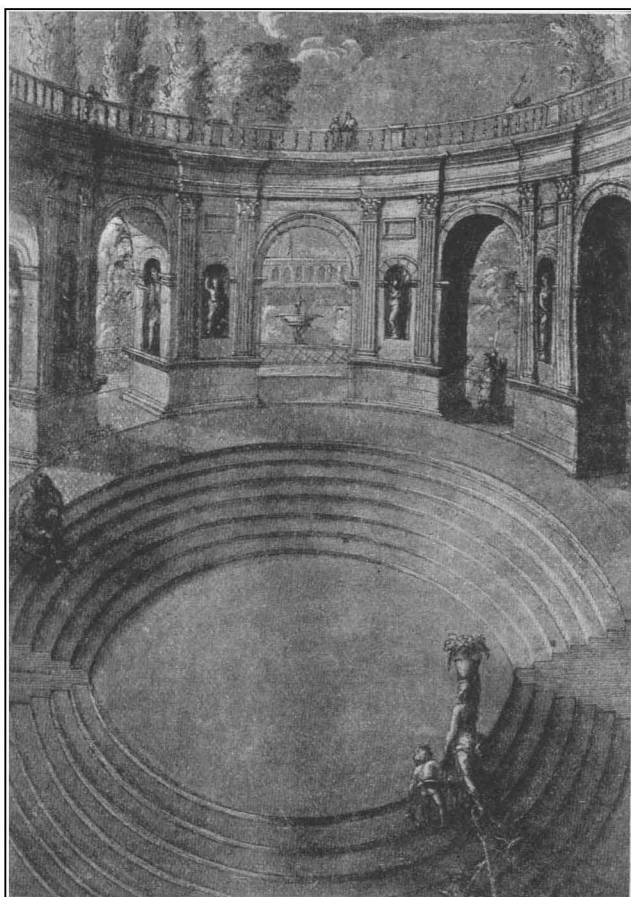


FIG. 2.—THE 'NICCHIONE' OF THE BELVEDERE AS REPRESENTED BY FRANCESCO D'OLANDA.

The flights of stairs uniting the two different levels are shown as they were afterwards executed, and so are the two projecting wings by the lower staircase which are now united by the library (R R on Geymüller's plan, *op. cit.* Pl. 19, cf. p. 75). The stairs on the outside, on the other hand,

(a double flight marked 17) were not executed. They are shown in Bramante's bird's-eye view, and also in a plan (*Uffizi* 287) attributed to Antonio da Sangallo the younger, and certainly drawn for Bramante; they led from the lower to the higher level, and apparently landed upon the top of a large building shown in this plan with two rows of square piers down the centre, but without windows (so that it would merely have formed the lower end of an external terrace, which appears as an irregular bastion in the bird's-eye view). They are on the other hand omitted in a plan of the lower court by an unknown architect of the sixteenth century (*Uffizi* 1355) which in other respects agrees fairly closely with Coner.

In the centre of the lower court Coner shows a roughly circular space, which is no doubt a fountain. It is indicated in precisely the same way in Bramante's bird's-eye view, and in *Uffizi* 1355: it also occurs in Dosio's view of the two courts (*Uffizi* 2559), where it is shown as a circular basin on a pedestal, with a jet in the centre. It was removed on the occasion of the tournament of 1565 (see Appendix IV, p. 85).

The stairs at the right hand lower corner seem to lead from the ground floor to the upper stories: while the long corridor to the right shows no attempt to reconcile the divergent orientation of the Cortile di S. Damaso, which was conditioned by the older parts of the palace as constructed by Nicholas V., with that of the Cortile di Belvedere. The lower end of the lower court is here (and in *Uffizi* 1355) shown as rectangular. Bramante seems to have been undecided what form it should take: for in *Uffizi* 287, where the rectangular end (with six pillars across it) is shown, he has himself altered it with red pencil into a curved end, which was the solution actually adopted. The words used of it in the description of the Giostra of 1565 (Appendix IV. p. 84) 'theatro che hora è tirato fino à la prima cornice' are a little ambiguous. They may mean that it had just been built as far as the cornice of the ground floor (it has never been raised above this level since) or that it had originally been built to that height by Bramante or shortly after his death.

The engraved views and descriptions of the Giostra of 1565 are of considerable interest for the history of the Cortile di Belvedere, after Bramante's death, and are therefore dealt with in more detail in Appendix IV. A certain amount of restoration had already become necessary owing to the weakness of the foundations.

The following (26–30) are all by the later hand.

26. (20) '*Tempio de Coruini.*'

Restored sketch of the tomb of Poplicius Bibulus (*C.I.L. VI. 1319*), the inscription not being indicated.

The drawing is not unlike one by Bramantino in a MS. in the Ambrosian library at Milan (published in facsimile under the title—*Le Rovine di Roma al principio del secolo xvi.*, Milan, Hoepli 1875) No. 10—a *lo magiolo de chorbi sepultura toscanido*.

27. (20<sup>v</sup>) '*In uia Latina.*'

Plan and elevation of a tomb, the interior having stucco decorations. The drawing of the elevation is bad, the perspective not being well executed (and the same remark applies to Nos. 28 and 30). There is a slight resemblance between this and a sketch on one of the newly discovered drawings by Michelangelo in the *Uffizi* (No. 18733) which is thus described in the *Rivista d'Arte*, 1904, 34. 'Nel lato superiore della stessa carta sono appena accennate due edicole con frontispizio rettilineo convergenti prospetticamente verso una terza nicchia centrale arcuata. Non ci sembra del tutto impossibile che si tratti di un primo pensiero della quarta parete della Sagrestia Nuova di San Lorenzo, rimasta incompiuta, destinata per le tombe di Lorenzo il Magnifico e di Giuliano suo fratello.' It is, thus, possible that Michelangelo derived his idea from the study of this or some similar example of classical decoration.<sup>1</sup> These tombs are not identical with any of those on the Via Latina drawn by Ligorio (*Bodl. Canonici*. 138 f. 109<sup>r</sup>—110<sup>v</sup>, 115<sup>r</sup>, 118<sup>r</sup>, 143<sup>r</sup>).

They are all brick tombs no doubt (though this is not expressly stated in regard to No. 28) of the type usual in the second and third centuries A.D., with very fine ornamental brickwork outside.

28. (21) '*In Via Latina opera di Mattoni.*'

Interior elevation of a similar tomb.

29. (21<sup>v</sup>) a. '*Pianta del Proffilo dreto [dietro] a questa carta.*'

Plan of the tomb No. 28. Dr. Hermann Egger informs me that drawings of this tomb recur in a collection attributed to Fra Giocondo, now in the possession of Her Excellency Mme. Polofzoff, in St. Petersburg, vol. B, f. 8v. The locality is not indicated: in the plan the windows and

<sup>1</sup> The suggestion is due to Sig. P. N. Ferri, joint author of the article quoted.

the round niches on each side are placed closer to the rectangular niche in the background, which agrees better with the elevation. Cf. Egger, *Kritisches Verzeichnis der architektonischen Handzeichnungen der k. k. Hof-Bibliothek in Wien*, i. 47, 59.

b. '*Pianta del Tempietto, che si vede.*'

Plan of the tomb of which 30 is the internal elevation.

30. (22) back blank.

'*Questo tempietto è in Via Latina et è opera di mattoni.*'

Internal elevation of a tomb similar to those shown on 27 and 28.

31. (24<sup>v</sup>)

S·PETRI·ROMÆ.

This drawing shows the condition of the building at or about the time of the death of Fra Giocondo (July 1, 1515). In a drawing by Antonio da Sangallo, the younger (*Uffizi* 44: reproduced by Geymüller, *op. cit.* Pl. 23, Fig. 1), the addition of a chapel or sacristy on the left hand side of the choir is attributed to Fra Giocondo: but only the niche on the right hand of this chapel is shown by Sangallo, so that it alone was ever executed (*op. cit.* Pl. 45, FG.). It may also be seen in a view by Heemskerck (Berlin, *Kupferstichcabinet* i. 8, reproduced by Geymüller, *op. cit.* Pl. 52, Fig. 1). As Geymüller (p. 268), points out, the project of Fra Giocondo was soon abandoned by his successors: but the present drawing is the first indication of what he really intended to do—to add a similar building on each side of the choir.

The square staircases in the two back pillars of the dome are shown by Giuliano da Sangallo (*Uffizi* 7: reproduced by Geymüller, *op. cit.* Pl. 26, Fig. 1): they appear to have been intended to be merely temporary, for as Geymüller points out (p. 287), they are neglected by Giuliano da Sangallo in his plan in *Barb.* 64<sup>v</sup> (Geymüller, *op. cit.* Pl. 28, Fig. 3, Pl. 29): and as soon as the temporary choir was removed, the two back pillars were meant to be completed like the others with niches forty palms wide, and smaller staircases in consequence. The present niches are as a fact only about 17 feet in width (about twenty-three palms).

32. (25<sup>v</sup>) 25<sup>r</sup> is blank.

a. '*finestra intus T. Tiburis, fenestra foras eiusdem tenpli.*'

b. '*porta tenpli de Tibure.*'

Measured drawings of the window and door of the round temple at Tivoli (plan on 24).

Compare Piranesi, *Sciographia quattuor templorum*, tav. VIII., IX.

In the window the inclination of the sides to one another is considerably over represented, and the measurements do not seem quite accurate.

33. (30<sup>v</sup>) 30<sup>r</sup> is blank.

Sketch of the 'tempietto di Bramante' at S. Pietro in Montorio (plan on 24).

34. (31) 31<sup>v</sup> is blank.

#### SVPRA · MONTEM · AVREO.

Sectional elevation of the same with careful measurements.

Neither of these drawings shows a small attic which now exists above the cornice of the drum and just below the cupola: it is also omitted by Bramante (*Uffizi* 135; reproduced by Geymüller, *op. cit.* Pl. 55, Fig. 1), Iacopo Sansovino (*Uffizi* 1963), and Serlio (*Architettura*, [1562] iii. 40, 41) and is very likely a later addition; Letarouilly (*op. cit.* i. 244) notes that it had been criticized as being too high. The lantern, again, differs from the actual one, which (though Letarouilly, *loc. cit.*, failed to observe it) is certainly of later date (Geymüller, *op. cit.* 66). Bramante's drawing shows none at all, and the other Renaissance representations give it a different form: Sansovino (*Uffizi* 4<sup>v</sup>, 1963<sup>1</sup>) makes it lofty and slender, rather of the shape of a candelabrum, while a drawing in the Musée Wicar at Lille<sup>2</sup> (*supra*, p. 24 n.) represents it similarly to Coner's sketch. Aristotile da Sangallo (*Uffizi* 4319) and Dosio (*Uffizi* 2041, 2042) show different forms again. So that it was probably not actually added till a later period.

35. (32) 'S. Mari(a)e rotund(a)e.'

Sectional elevation of the south-east quarter of the Pantheon.

36. (32<sup>v</sup>) 'T. panteonis. id. S. Mari(a)e rotund(a)e.'

Sectional elevation of the eastern half of the Pantheon, without measurements.

<sup>1</sup> Cf. Serlio, *loc. cit.*

<sup>2</sup> No. 3 of the sketchbook.

**37.** (33) *a.* 'tenplum paneonis' [sic].

Elevation of the exterior with the portico seen from the side.

*b.* Elevation of part of the interior of some building (unidentified).

**38.** (33<sup>v</sup>) 'tenplum paneonis' [sic].

Elevation in section of the dome where it joins the back of the portico.

**39.** (34<sup>v</sup>, 35).

Section of the Colosseum (double size) showing the tiers of seats. A very fine drawing.

**39 A.** (35<sup>v</sup>).

Section through the lower tiers of seats of the Colosseum, showing the arrangement of the staircases by which they were approached.

**40.** (34).

Section through the main entrance of the Colosseum (no doubt that on the north, that on the south having already partly perished).

**41.** (37) *a.* 'anphiteatri domitiani.'

Elevation of the exterior of the Colosseum, the curve being very incorrectly rendered, in contrast to the very fine work in No. 39.

*b.* 'eiusdem.'

Sectional elevation of the same.

**42.** (37<sup>v</sup>).

Elevation of the exterior of part of the theatre of Marcellus.

**43.** (41<sup>v</sup>).

ORTHOGRAPHIA · PVL · CRI · VIDERE · PON · TIFICIS.

Elevation of the Cortile di Belvedere. This drawing (with No. 45, which shows the same subject, but in more detail) is of considerable importance, since, as Baron von Geymüller informs me, it shows for the first time what were Bramante's real intentions for the second (Ionic) order.<sup>1</sup> It is very

<sup>1</sup> Geymüller's warning (*op. cit.* 76) against the restorations in Letarouilly's *Le Vatican* should be borne in mind.

closely paralleled by a drawing in the *Uffizi* (1735) by an unknown artist, but after Bramante (Ferri, *Indice*, p. 185), but in this the pediments are not shown, while both the rectangular central opening and the lateral niches are a little larger, and the proportions not so good.

It will be noticed that in both these drawings the measurements do not go beyond the capitals of the small columns of the third order: and it is precisely from this point that uncertainty as to the intentions of Bramante reigns. Probably this was the height that had been reached at his death.

From what Serlio (*op. cit.* iii. 140, iv. 34) says, one might expect the so-called Palladio motive, *i.e.* an arch over the central intercolumniation of the small columns (Geymüller, *op. cit.* 76), which there is some slight effort to realize in one place.

*Uffizi* 1735, however, shows a flat entablature over the central columns with an arch springing from the small pilasters on each side, its crown rising to the level of the capitals of the large main pilasters of the order: while Coner shows an oblong panel filling up, apparently, the whole space between the small and the large columns, which is not perhaps very satisfactory.

A drawing by Antonio da Sangallo the younger (*Uffizi* 1408), who was entrusted with the continuation of the work after Bramante's death, shows three different variations, in all of which the solution indicated by Coner is adopted, but in one of which the oblong panel is divided vertically into three, while the other two show different forms of the unbroken panel. This drawing was, however, not made until after the collapse of part of the original structure of Bramante in the time of Paul III. (Appendix IV., p. 83), for the travertine arcades of the Doric order of the ground floor are strengthened by brick arches, while the second (Ionic) order has assumed the form which it has at the present day, the space between the pilasters being filled by a solid wall of brickwork, only relieved by a round-headed window in the centre.

The original state of the building is indeed almost unrecognizable. The lower (Doric) order is preserved in travertine at the end near the Teatro, and so are the pilasters of the second (also in travertine): while the third order (in peperino) may be seen at the end nearest the library. The fourth is a later addition to Bramante's plan, though in part dating from before 1565.

## 44. (41) PV · V · DE SVpra.

The lower order of the Giardino della Pigna (Letarouilly, *op. cit.* ii. *Cour du Belvédère*, Pl. 9). It should be noted that 27 (the height of the cornice at the impost of the arches) is an error for 37 (116a).

## 45. (42) EIVSDEM.

A measured drawing in more detail of the same subject as 43 (q.v.).

46. (42<sup>v</sup>).

Sectional elevation of the first two orders of the Cortile di Belvedere.

47. (43<sup>v</sup>) 43 is blank.

'Lett(er)a d'Andrea Conero a Bernardo Rucellai in proposito dell' Horolog(i)o Solare Antico Romano qui a lato designato.

*Mag(nifi)co m(esser) Bernardo. Io ve mando con M(esser) hieronimo di Albici lo modello dello horologio antiquo lo quale si troua in Casa di certi Gentilhomeni Romani, chiamati della Valle, cosa per certo belliss(im)a. Esso horolog(i)o è di Marmo bianco et ha le figure di dodici segni celesti di rilieuo, et così li quattro Caualli, doi per banda; li doi quali non sono nel modello, sono in tutto simili a quelli, vi sono le parole di ciascuno Mese erano scritte sotto i signi, parte si leggono e parte sono guasti, come vederete nella Carta, doue sono scritte le parole empiano tutto de ciaschuno segno, et non come voi uedete le scritte appresso certi Segni nel Modello per Horologio [che] hauete a fare. Vi mando Carte 4. Nella p(rim)a è la grandezza d' esso horologio. Nella 2<sup>a</sup> le figure a guardar iusto lo mezo di Leuante, e mezodì. Nella 3<sup>a</sup> la figura a guardar iusto lo mezo fra Mezodì, et Ponente. Nella 4<sup>a</sup> la figura dello Cauo di esso horologio, e bisogna stia iusto uerso Mezodì. A me non accade dare altra informatione, se non de quella parte, doue hanno a essere le figure del resto sequitarete lo Modello ptim [partitamente?] di sop(r)a di sotto, cioè doue stanno li segni, e le scritture non accade sia coniuuto con quel di sopra. Nè ancora bisogna sia di marmo, e per niente uì metteresti scriuer cosa niuna di sotto, cioè le quantità delli dì, e delle Notti imitando lo antiquo, perche saria falso e torria la riputatione di esso Horologio. Nella P<sup>a</sup> figura linea <sup>a.</sup><sub>d.</sub> *Ā.Ď.* è la metà della larghezza dello horologio, e così uiene a essere la metà della linea nella base la quale linea guarda uerso mezodì, et è tirata da Leuante a Ponente (sic) a. g. è la grandezza quanto a entrar lo cauo f. è lo centro del cauo f. g. è la grandezza con quale è scritto lo cauo c. d.*



è eguale. a. d. è la grandezza delle doe facce una tra Leuante e Mezodì, l'altra tra Mezodì, e Ponente. c. h. è l'altezza dell' horologio h. k. è la sua grandezza che uene fora (.) nella figura secundo a è loco dello gnomone a. b. è la grandezza di esso gnomone. Nella 3<sup>a</sup> similmente a. è il loco dello gnomone a. b. la grandezza di esso. Nella 4<sup>a</sup> a<sup>1</sup> loco del gnomone a<sup>1</sup> b. la grandezza di esso Ma ha d'auuertire che l'horologio uostro sia di marmo bianco perchè l'ombra si discerna melio. lo Concauo debbe essere descritto con grandezza di sesto cioè che l' sesto che harà<sup>1</sup> a descriuerlo sia aperto secundo la linea f. g. della prima Carta, doue fosse altramente l'horologio uerria falso (;) li gnomoni della seconda e 3<sup>a</sup> Carta debbano essere nelli loci predetti e perpendicolari sopra la superficie della Carta. Quando sarà misso in figura nel cauo la linea dritta che si tirerà de e. ad. d. e partita per mezo li deue peruenire la extremità del stilo cioè gnomone cioè b.

Le Linee Meridiane cioè ne la figura 2<sup>a</sup> e 3<sup>a</sup> b. c. e ne la 4<sup>a</sup> a. c. diueno essere perpendicolare sopra lo horizonte.

La figura che ha tirata certa linea ad un centro Darete a M(esser) Alexandro Pucci<sup>2</sup> e ricomandandomi a S(ua) S(ignoria) Altro non accade scriuere doue uoi dubitarete scriuete mi, et io satisfarò per littere quanto sarà possibile, e no(n) dubbitò che non habbiamo honore. Io so con quanta diligentia hauia tirate le linee a V(ostra) M(agnificen)cia mi racc(omman)do p(er) infinite uolte la quale mi perdona se sono stato tardo(.)

Romae primo Septembris 1513.

Tutto di V(ostra) M(agnificencia).

Andreas Conerus.

Nobili et Doct(issi)mo Viro D(omi)no

Bernardo Oricellario tanq(uam)

Patri honor(atissi)mo

Florentiae.

#### 48. (44). HORIOLOGIVM · SOLIS · ANTICVM.

A measured drawing of the sundial once in the possession of the Della Valle family, with a rustic calendar carved on its base (Menologium rusticum Vallense, published in *C.I.L.* vi. 2306 (cf. 32504) and *I<sup>2</sup>*. p. 280 n. xxiii. B.) cf. Michaelis, *Jahrbuch des Instituts*, 1891, p. 237 No. 187. Four months were given on each side, and therefore in the present drawing

<sup>1</sup> (sic) for haurà.

<sup>2</sup> For the Pucci family see Clausse, *Les Sangallo*, ii. 235.

the first four are omitted. There are certain unimportant differences between the text of our artist and that given in *C.I.L.* which seem to be due to errors on the part of the former. In Sept. l. 17, 18 we may note the variants *ortorum ortaqueatio* [sic], and in Dec. l. 20, 21. *j. iemii* [sic] *sacrum*.

For the representation of the dial compare Boissard, *Romanae Urbis Topographia*, iii. (1597) 140-142.

The signs of the Zodiac in the rectangular spaces above the inscription relating to each month are omitted by Coner, but were drawn without the inscriptions by Pierre Jacques (Salomon Reinach, *L'album de Pierre Jacques*, Pl. 42 *bis*, 43), and eight of them also by Antonio da Sangallo il Giovane in his drawing (*Uffizi* 2108) of the first and last inscribed sides. He also shows the representations of men leading horses, which occupied the large upper rectangular panels on these two sides.

Cf. *Cod. Coburgensis* 124 (Matz, *Berlin. Monatsber.* 1871, 478). Michaelis also cites an engraving in Lafreri's *Speculum Urbis Romae*, but the plate is not to be found in any copy of the *Speculum* known to me.

49. (45<sup>v</sup>). 'estra pontem lucanum.'

A representation of the façade-like wall in front of the mausoleum of the Plautii at Ponte Lucano on the Via Tiburtina. The inscriptions (*C.I.L.* xiv. 3606-3608) cut on large slabs of marble, were placed in this between Corinthian half-columns of travertine, and the first and last of them are still *in situ*; our artist only shows *C.I.L.* xiv. 3606, with one or two errors in the text, due to carelessness, as the inscription is perfectly easy to read. On the right are details of the arched niche in the façade. For the bibliography relative to the mausoleum, see *C.I.L. cit.*

50. (45). A crane, shown in use for hoisting a block of stone for a cornice.

51. (46) a. 'palatii neru(a)e imp.'

An elevation of part of the enclosing wall of the Forum of Augustus, with an archway piercing it—not the so-called Arco dei Pantani, close to the temple of Mars Ultor (which is on a skew), but one of the smaller arches further to the north.

b. 'Palatii C(ardinalis) S(ancti) G(eorgii).'

The palace now known as Palazzo della Cancelleria. Its earlier appellation comes from its builder Raffaele Riario, Bishop of Ostia, Cardinale di S. Giorgio, who died in 1520. It has generally been attributed to Bramante, but this has recently been questioned (*supra*, p. 16).

52. (46<sup>v</sup>). 'arci domitiani imp.'

The so-called 'Arco di Portogallo,' a triumphal arch which spanned the Via Flaminia (now the Corso) at the corner of the modern Via della Vite, and was destroyed in 1662. (Lanciani, *Ruins and Excavations*, 506.)

Our artist has not represented the reliefs with which it was adorned, and which probably did not originally belong to it: for it bore no inscription, and who erected it is not known. It seems, in fact, to have been made up of various fragments, and to be, therefore, an erection of late date (Lanciani, *loc. cit.*; cf. *Bull. com.* 1896, 239); though Prof. Hülsen (*Nomenclator Topographicus*, in Kiepert and Hülsen, *Forma Urbis Romae Antiquae*) follows Prof. Helbig (*Führer*, i. p. 380) in attributing it to Hadrian, while Fabriczy follows Nardini in attributing it to L. Verus and M. Aurelius (*op. cit.* p. 37).

According to other representations it seems to have been higher in proportion to its width than our artist makes it; Giuliano da Sangallo *Barb.* 22<sup>v</sup>: Berlin, *Kunstgewerbemuseum* A 376, 37: *Cod. Windsor 'Ancient Roman Architecture'* (lettered P.239—a.2)—f.2: *Uffizi* 443 (Salvestro Peruzzi), *Uffizi* 2528—reproduced in Dosio, *Urbis Romae Aedificiorum illustrium quae supersunt Reliquiae* (1569), Pl. 28: Alò Giovannoli, Bk. iii. Pl. 3 (1st edition). He is also wrong in showing the plinth on each side of the archway, where it certainly did not run, an error which is shared by Giuliano da Sangallo.

53. (47) 47<sup>v</sup> is blank.

The arch of Constantine.

The inscription (*C.I.L.* vi. 1139) is reproduced, with a few errors which are due to carelessness; the reliefs are not given.

54. (48)

Front elevation of the arch of Septimius Severus. No attempt is made to reproduce the reliefs: but the inscription (*C.I.L.* vi. 1033) is given, with a few unimportant errors due to careless copying.

55. (48<sup>v</sup>).

The pyramid of C. Cestius.

The inscription (*C.I.L.* vi. 1374) has, as in the preceding instances, been carelessly copied.

## 56. (49)

The arch of Titus ; the buildings on each side of it, which belonged to the mediaeval fortifications of the Frangipani, are omitted. The inscription (*C.I.L.* vi. 945) is correctly given.

57. (49<sup>v</sup>) '*estra roma(m) apud S. Sebastianu(m).*'

The tomb of Caecilia Metella on the Appian Way.

Some liberties have been taken with the representation ; for the door is not really on the side facing the Via Appia, but on the S.E. side : whereas the tablet for the inscription (which is also shown) naturally was so placed as to be visible from the road.

58. (No number : the back shows signs of having been pasted on to some other leaf.)

Elevation of the so-called Ianus Quadrifrons, close to S. Giorgio in Velabro.

59. (50<sup>v</sup>) '*Tenpli pacis.*'

Longitudinal elevation of the interior of the Basilica of Constantine, shown as restored, with the base of the colossal statue of Constantine in the western apse. Four columns only are indicated in the chord of the northern apse, whereas the ground plan (16) shows six : the niches in the back wall are incorrectly represented in the elevation, and so are the details of the bay to the east, which do not agree with the plan.

## 60. (50)

Elevation of the Arcus Argentariorum. The inscription (*C.I.L.* vi. 1035) is given with unimportant variants : but it is noteworthy that the artist has failed to make out line 6, which Bernardo Rucellai (ed. Becucci p. 925) read correctly.

61. (51<sup>v</sup>) '*s. mari(a)e roto(n)d(a)e portical a sin(istra).*'

Elevation of the façade of the Pantheon.

## 62 (51)

Elevation of the wall on each side of the door of the Pantheon, showing the decoration with panels of various marbles, which have now disappeared, though the strips of frieze between them are still preserved.

*Uffizi* 1157 (Antonio da Sangallo il giovane) gives a similar representation.

## 63. (52) a. b. 'Tabernacula panteonis.'

Elevations of the niches in the interior of the Pantheon (now occupied by altars, the date of the insertion of which is uncertain)<sup>1</sup> which have, some triangular, some curved pediments.

(c.) 's. Angelo in Pescheria.'

(Inscription added by the later hand—the only case.)

The propylaea of the portico of Octavia, restored by Septimius Severus and Caracalla in 203.

64. (52<sup>v</sup>) a. 'Palatii mercenatis.'

A restoration of the façade of the building identified by Lanciani with the Templum Solis Aureliani (*Ruins and Excavations*, 430), and by Hülsen with the temple of Serapis (*Rhein. Mus.* 1894, 392; *Bull. Com.* 1895, 39).

The name 'Torre Mesa' is discussed by Jordan (*Topographie*, ii. 527), who derived it from the popular name, 'mensa imperatoris,' which appears in the *Mirabilia* (c. 27). Flavio Biondo, however, (*Roma Instaurata*, i. 100) derived it from Maecenas: *quam turrim uulgo nunc uerbo ut ferme in omnibus multarum syllabarum nominibus assolet syncopato Mesam pro Mecoenatianam appellant*, and Coner follows him.

b. Unnamed.

A restoration of the façade of the temple of Venus and Rome, from the portion of a relief representing it which is now in the Museo delle Terme (Matz-Duhn, 3519; Helbig, *Führer* ii. 1037; Petersen, *Röm. Mitt.* 1895, 244). The central portion exists in the Lateran Museum (Helbig, *op. cit.* i. 647) while the lower portion is lost. The measurements

<sup>1</sup> Ligorio (*Taur.* xiii. 47-55<sup>v</sup>) cited by Lanciani, *Storia degli Scavi*, ii. 237, in dealing with the Pantheon, speaks of the restoration of the niches (tabernacolini)—'uno di essi sendo stato restaurato da M. Baldassar Peruzzo, et da Raphael d'Urbino, è stata cagione siffatta rinovatione, che alcuni altri hanno fatto il simile.' But nothing is said about the altars.

refer to the size of the temple as shown in the relief. Drawings of the upper part appear in the *Codex Pighianus* (186, 52), and the *Coburgensis* (466, 35); but after the Renaissance it was lost sight of until the beginning of the nineteenth century. The present drawing shows that the upper part of the relief cannot have been found so late as 1546, as Lanciani (*Storia degli Scavi*, ii. 221) conjectures: but it does not indicate any knowledge of the central portion on Coner's part.

65. (53) *a.* 'portical anticuum panteonis.'

Sketch of the portico of the Pantheon with the bronze trusses which supported the roof; cf. Lanciani, *Ruins and Excavations*, 485, and, beside the drawings cited there, a sketch by Baldassare Peruzzi in the collection of drawings at Christ Church, Oxford (No. 773), a drawing at Windsor (P. 248 f. 23<sup>v</sup>), and another in the Soane Museum, volume labelled 'Margaret Chinnery,' f. 6 (referred to by Geymüller, *op. cit.* p. 278, as 'le deuxième dessin.' It is identical with *Uffizi* 164, by Raphael, and its copies, 1948,<sup>v</sup> 1949 by Sansovino; see Ferri, *Indice*, p. 187).

*b.* HOSTIVM · MILITIA(rum).

This is a somewhat fanciful restoration of one of the doors in the northern hemicycle of the Forum of Trajan—as is clear from the comparison with a very similar sketch by Francesco da Sangallo (*Barb.* 38<sup>v</sup>)—cf. Fabriczy, *op. cit.* 51). The place takes its name from the great tower known as Torre delle Milizie (constructed, probably, early in the thirteenth century) which rises just above, and was built upon the ruins of an edifice known as militiae Tiberianae (Gregorovius, *Rome in the Middle Ages*, v. 669; Lanciani, *Storia degli Scavi*, i. 29).

*c.* 'Templi S. p. monte aureo.'

The door of the Tempietto di Bramante (*supra*, Nos. 33, 34).

66. (53<sup>v</sup>) 'In Sta Prassede.'

A drawing (by the later hand) of the base of a candelabrum no longer extant, as far as I know.

67. (55) *a.* 'tres colu(m)nae sub palatio maiore.'

Elevation of two columns out of the three existing of the Temple of Castor and Pollux, with the architrave upon them.

(b) '*tres colu(m)nae sub capitolio.*'

The three columns of the Temple of Vespasian, with the fragment of the inscription still existing (*C.I.L.* vi. 938).

68. (55<sup>v</sup>) a. '*ad s. praxedem.*'

An unfluted column which does not now seem to exist either in or rather near the church (for that is what *ad* must mean), braccia 6 minuti 6 in height (= 3.56 mètres). The same column was drawn by G. B. da Sangallo (*Uffizi* 1327) who gives the same indication of locality, and by Giuliano da Sangallo (*Barb.* 70), '*cholona disanta Persedia in Roma misurata apunto*' (Fabriczy, *op. cit.* 68, is wrong in stating that it is the column of the flagellation, which is shorter and of quite a different shape, not unlike the base of a candelabrum).

b. '*S. Iouaṇis in fo(n)tis.*'

A fluted column, braccia 5 minuti 6 (= 2.98 mètres) in height, which Coner saw in the Baptistery of S. Giovanni Laterano, or in one of the chapels attached to it, but which I have not been able to find there.

c. '*C. car. S. G. de supra.*'

Column and capital of the first floor of the courtyard of the Palazzo della Cancelleria (*supra*, 51b). The base is given in 136d.

d. OBELLICVS · [sic] CAESARIS.

The obelisk of the Vatican with the inscription. (*C.I.L.* vi. 882.)

69. (56) a. *colu(m)na traiani imp. in qua sculpta(e) sunt uictori(a)e et res ab ipso traiano [gestae?] p(er) mediu(m) colu(n)n(a)e sunt gradus 185 in eode(m) marmore sculp. spiracula 45. scriptio talis est.* [*C.I.L.* vi. 960] *secundu(m) fra(n)cis[cum] albertinu(m)*<sup>1</sup> *altitudinis est pedes 128.* Coner, like Albertini in the last line, *hiatum celat verbis dimidiatis suppressis* (*C.I.L.* in loc.).

The base of the column must of course have been visible when this drawing and others (*e.g.* Giuliano da Sangallo *Barb.* 18) were made; but it does not seem to have been properly kept clear till the time of Paul III. (Lanciani, *Storia degli Scavi*, ii. 122).

<sup>1</sup> *Opusculum de mirabilibus novae et veteris urbis Romae*, f. 40<sup>v</sup>.

*b. 'colu(m)na antoniana uocatur altitudo ped. 177 cum gradibus 206 foramina 56 in qua uictorie et res gest(a)e ant[onini] imp. sculpt[a]e sunt honori 24 et 24 canales'* [this last must refer to the egg and dart moulding of the capital]. The column of M. Aurelius in the Piazza Colonna.

*c. 'apud capitem bouis.'*

The obelisk of Domitian erected in his Stadium, later placed in the Circus of Maxentius near the tomb of Caecilia Metella (which from the bucrania in its frieze bears the name of *caput bouis*) and re-erected in 1651, in the piazza Navona, almost exactly in its original position.

*d. 'rep(er)to fuit a(n)no D. 1512 in campo martio.'*

The obelisk of Augustus in the Campus Martius, cf. *C.I.L.* vi. 702 and 30815. The inscription is given by Giuliano da Sangallo (*Sien.* 3, cf. Fabriczy, *op. cit.* 75) and Mazochi, *Epigrammata antiquae urbis*, f. 11. The text is that of Mazochi, except · I · F for *f* IL at the end of the first line and *augusto* (a mere slip for *aegypto*) further down. The details of its first discovery are given in a note by Laelius Podager to his copy of Mazochi (*Vat.* 8492), who says that it was found 'in the time of Julius II,' (1503–1513) but the actual year is only known from the present drawing: for Falb, *Il taccuino Senese di Giuliano da Sangallo* (p. 30) gives no authority for his statement that it was first brought to light in 1511.

It was, however, covered up again and only finally brought to the surface in 1748. (Lanciani, *Ruins and Excavations*, 467.)

## 70. (56<sup>v</sup>).

This is entirely unknown to me. It seems to be the profile of the side of a marble vase, or else of a balustrade.

## 71. (58<sup>v</sup>).

*a.* A Doric architrave which I have not been able to identify.

*b. 'circum ecclesiam s. petri rom(a)e.'*

A detail of the Doric order outside the temporary choir (built by Bramante) of St. Peter's—cf. Geymüller, *op. cit.* Pl. 49, Fig. 2, Pl. 52, Fig. 2, 3, the former from an engraving by H. Cock, the latter from drawings by Heemskerck in the Kupferstichcabinet at Berlin (i. 13, 15), Fabriczy, *Il libro di Schizzi d'un pittore olandese in Archivio storico dell'arte*, vi. 125, *Il codice dell' anonimo Gaddiano*, p. 137, n. 234. The same



cornice was drawn by Baldassare Peruzzi (*Uffizi* 105) *Op(er)a dorica di san p<sup>o</sup>.*

72. (58).

a. Cornice, unnamed and unidentified.

b. Entablature, unnamed and unidentified.

73. (59)

a. 'sub angulo istius coron(a)e ionic(a)e reperta apud S. mar(cum).'

b. 'sub angulo istius coron(a)e doric(a)e<sup>1</sup> rep(er)ta penes S. marcum.'

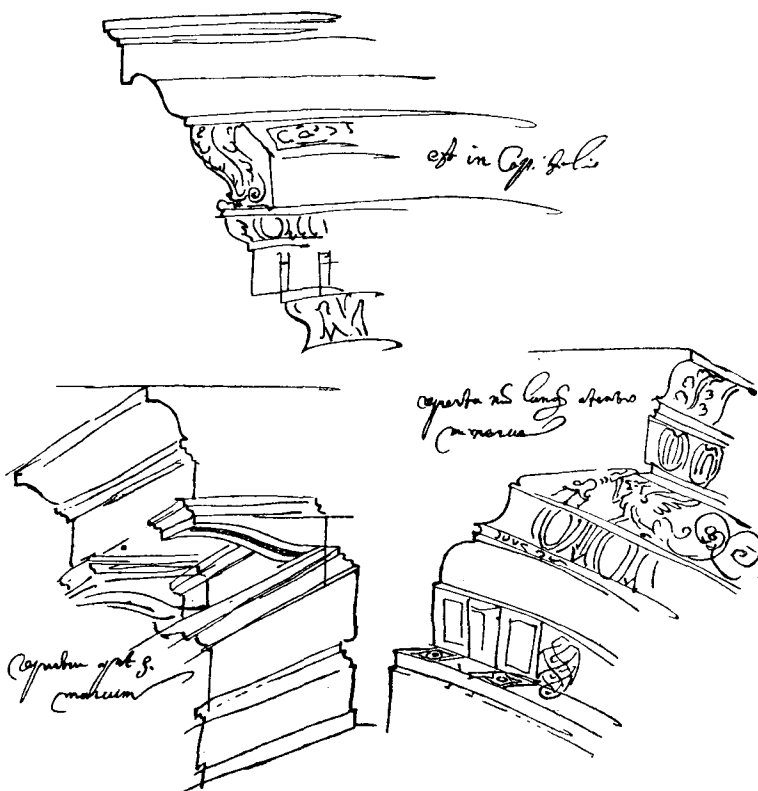


FIG. 3.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING No. 3826.

The first of these cornices appears in drawing No. 4 (right half) in the Casa Buonarroti (see Appendix II, p. 82), and also in drawing

<sup>1</sup> The note 'sub angulo istius coron(a)e' refers in each case to the separate sketch of the decoration inserted beneath the cornice at the angle.

No. 3826 of the Kunstgewerbemuseum in Berlin ('*reperta apud S. Marcum*'). (Fig. 3.)

The excavations in which these cornices must have come to light are not elsewhere recorded: and neither of them corresponds with any of those which appear in the drawings cited by Ferri (*Indice*, p. 143). The building from which they came might well be the Domus Turciorum (Lanciani, *Forma Urbis*, 21). The style of the first reminds one of cornices belonging to the late restorations of the Regia and Templum Divi Iuli, of which fragments have come to light in the recent excavations in the Forum.

74. (59<sup>v</sup>)

Doric capital, unnamed. This also occurs in the drawing of the Casa Buonarroti cited above.

75. (60) '*post pontem lamentaneum . et nota quod Gociolatorius cadit 2 minuta . uocata est corona tuscia siue hopera.*'

Doric cornice and architrave belonging to a tomb on the Via Nomentana just beyond the Ponte Nomentano over the Anio, about  $2\frac{1}{2}$  miles from the modern Porta Pia. The tomb still exists on the right hand side of the road, but no traces of its architecture now remain. The cornice architrave and capital were, however, drawn by Giuliano da Sangallo *Sien.* 14, who gives a clipeus in the metopes. *Barb.* 39 closely resembles it<sup>1</sup>: but in both Giuliano gives the drops in nines, not in eighteens. Cf. also Serlio, *Architettura* [1562] iii. 72 A.

A plan of the tomb in question is given by the later hand on 8A above.

76. (60<sup>v</sup>) '*anphitheatri Sauellor(um).*'

Doric order of the Theatre of Marcellus in which the Savelli had their palace (Lanciani, *Ruins and Excavations*, 494; Valadier, *Fabbriche di Roma*, fasc. vi. tav. 5; Canina, *Edifici*, vol. iv. tav. 162). See App. II.

77. (61) C · FORI · ROMANORVM.

Doric order of the Basilica Aemilia from the façade towards the Forum.

<sup>1</sup> The note 'a Santo Chosimo' refers only to a moulding below.

The correctness of the drawing is confirmed by recent excavations, which have brought to light fine fragments of this same order (Hülsen, *Röm. Mitt.* 1902, 45). See App. II.

**78.** (61<sup>v</sup>) *Prima Corona* PVL·CRI·VIDERE.

The cornice of the lower order of the Cortile del Belvedere (*supra*, 43, 45).

**79.** (62) CIRC·V·m·ARAM·S·PETRI.

Detail of the Doric order of the chapel erected by Bramante round the old altar of St. Peter's during the erection of the new church (see Geymüller, *op. cit.* pl. 24, and p. 324).

A rough sectional drawing of it is given in the drawing in the Kunstgewerbemuseum, No. 3827, and a detail of the capital and plan of the angle in a drawing by Baldassare Peruzzi (*Uffizi* 130<sup>o</sup>).

**80.** (62<sup>v</sup>)

REPERTA·APVD·ANPHITHEATRV·SAVELLORVM.

(The inscription is hidden by the mount and therefore does not appear in the photograph.)

It is very like the upper part of the entablature of the Basilica Aemilia (*supra*, 77).

Cf. Lanciani, *Storia degli Scavi*, i. 194, for the excavations of 1519 (circa).

**81.** (63<sup>v</sup>) C·PALATII·MERCEN<sup>n</sup>·ATIS (*sic*).

*a.* Pediment; *b.* pilaster base moulding of the Templum Solis Aureliani (?).

For the name see 64*a*, and for the architectural details Canina, *Edifici*, ii. tav. 48.

**82.** (63) 'Antonii S. G.'

An entablature designed by Antonio da Sangallo the younger. A copy of it may be found in drawing 3 ('cornice' 23) in the Casa Buonarroti (see App. II.) It is very like the cornice drawn by Giambattista da Sangallo *Uffizi* 1652. *Chornicie chauata nello fondamento del foglietta doue fu sotterato el uernja ī santo pietro e bramante la fecie sotterare nello fonda-*

*mento* (cf. 1699—a drawing of the same cornice attributed to Baldassare Peruzzi with a similar legend), and reproduced by Serlio, *Architettura*, [1562] iii. 72 B. Serlio, however, states that it was six Roman feet high, so that it was larger than the cornice before us: and the measurements (in minuti of the braccio) are a good deal higher. Still, it is probable that it was from it that Sangallo copied the present cornice, for the details correspond almost exactly. It is also very like the entablature of the Palazzo Palma (No. 8 Via delle Coppelle) which was built by Antonio da Sangallo the younger, for the Baldassini family (Clausse, *Les Sangallo*, ii. 145, *infra*, 132c), but is smaller (Letarouilly, *op. cit.* i. Pl. 3), the chief difference being in the height of the frieze.

83. (64) *a. b.* IN · PLATEA · S · STATII.

Front view and profile of a cornice otherwise unknown to me.

The reference is to the church of S. Eustachio near the Pantheon; and the cornice no doubt came from the *Thermae Alexandrinae*.

*c.* VLTIMA · CORONA · P · C · S · G.

See No. 51b.

*d.* EST · IN · CAPITOLIO.

This occurs also in a drawing in the Kunstgewerbemuseum, No. 3826 (Fig. 3), with a similar legend, but otherwise I know nothing of it.

*e.* 'In S. *praxede*.'

This is not to be found in any of the drawings cited by Ferri, *Indice*, p. 153, and is no longer extant, so far as I know.

84. (64') *a.* 'REPERTA · APUD · SAUELLOS.'

Drawn by Baldassare Peruzzi *Uffizi* 537, *Corynthio superiore* (under the impression, no doubt, that it belonged to the third order of the theatre, of which no traces remain), 550. An engraving of it, by an unknown master, is in our own collection, bearing the legend '*Olim reperta apud Amphitheatrum Saueolor. Romae.*' The measurements are in braccia and minuti.<sup>1</sup>

<sup>1</sup> This engraving and that described below under 105a are found printed on the same sheet in a volume of engravings by Jacques Prévost and the master who used the monogram G.A. and the calthrop, now in the Printroom of the British Museum (1904. 8. 22. 1); but from their style they do not seem to be certainly attributable to either of these masters.

## b. IN · S · LAURENTINO.

The cornice is shown in *Uffizi* 1692 (2) (Fra Giocondo) *Chornice trovata soto terra in roma* (Geymüller, *Cento disegni di Fra Giocondo*, p. 45), also in *Uffizi* 1953 (Iacopo Sansovino) without indication of locality. The church meant is apparently S. Lorenzo in Miranda,<sup>1</sup> for in a drawing attributed to Antonio da Sangallo il vecchio (*Uffizi* 1600) an Ionic column is described as *a Santo lorenzino achiato a S chosimo e damiano*; though neither the cornice nor the capital can belong to the temple of Antoninus and Faustina. The cornice is somewhat like one in the Constantinian portion of S. Lorenzo fuori le Mura.

## 85. (65) 'Triarum columnar(um).'

Entablature of the temple of Castor and Pollux. (Canina, *Edifizi* ii. tav. 28.)

86. (65<sup>v</sup>) 'prima c(orona) eclesi(a)e s. mari(a)e ritond(a)e.'

The entablature of the first order of the interior of the Pantheon. (Canina *op. cit.* ii. tav. 73.)

87. (67) a. CORONA · SECV<sup>n</sup>DA · ARCHI · COSTANTINI.

The entablature above the columns (the base of one of which is given below). Sangallo, *Barb.* II, 20.

## b. REPERTA · FVIT · APVD · S · MARIAM · MINERVAE.

Cf. Hülsen (*Röm. Mitt.* 1903, p. 35, Fig. 2), who gives a photograph of a drawing by Dosio (*Uffizi* 2039) of the same cornice,<sup>2</sup> bearing the following note: '*questa cornice fu trovata vicino alarco di Camigliano, ancora oggi si vede, girava in dentro era di nichio o per ornamento d' un dentro di tempio.*' The 'arco di Camigliano' is a mediæval name given to a portion of the group of buildings formed by the Iseum and Serapeum. The cornice also appears in *Uffizi* 486, 1703 (B. Peruzzi) 1541, 1882<sup>v</sup>, 2050 (Fra Giocondo). It is curious that Jacques Prévost engraved the same cornice (the measurements being identical) and noted: *Hec est extra urbem prope ecclesiam sancte agnetis* 1537. (Passavant, *Le Peintre-graveur*, vi. p. 129. No. 16.)

<sup>1</sup> The only church dedicated to S. Lorenzo which was known as S. Lorenzino was, according to Armellini, S. Lorenzo in Borgo (*op. cit.* 781), or de Piscibus, S. Lorenzo ai Monti (p. 164) might also be meant. It lies in the S.W. exedra of Trajan's Forum.

<sup>2</sup> The very slight disagreements in measurements may be disregarded.

88. (67") *a.* CORONA · ARCHI · COSTANTINI.

(The inscription is hidden by the mount.)

This cornice is placed at the spring of the central arch inside.

*b.* SPOGLIÆ · XPI.

The first order of the Basilica Ulpia (Canina, *op. cit.* ii. tav. 118, Fig. 3).<sup>1</sup> The name Spoglia Christi refers to the small church of S. Maria in Spoglia Christo, later known as S. Maria in Campo Carleo (Martinelli, *Roma ex ethnica sacra* (1668), pp. 181, 187), which was destroyed in 1864 (Armellini, *Chiese di Roma*, 168 ff.). It stood at the S.E. edge of the Forum of Trajan—Fabriczy (*op. cit.* 32) is in error in placing it in the Forum of Nerva (Hülse in *La Cultura*, 1903, 202).

89. (68") *a.* 'apud arcem militu(m).'

This corresponds very closely with 88*b*, but the measures are slightly smaller: and it has an extra roll and bead moulding under the egg and dart moulding, which differentiates it from all those of the Forum of Trajan shown by Canina, *op. cit.* ii. tav. 118. The name *arx militum* must refer to the mediaeval Torre delle Milizie or Torre di Nerone, which stands immediately above the Forum of Trajan on the N.E. It does not seem to be mentioned by anyone else under this name (cf. 65).

*b.* (Unnamed.)

This is the entablature of the colonnade surrounding the Forum Transitorium (Le Colonnacce).

90. (68) *a.* 'in s. petro.'

This cornice is very like the cornice shown above the columns of the nave of the Constantinian basilica in Geymüller, *op. cit.* Pl. 24: but its proportions are too small for this place (the diameter of the capitals of the columns of the nave being 90 minuti (=0.875 m.) see 151*a*, *infra*), and it is doubtful where it can have stood.

<sup>1</sup> The entablature engraved by Jacques Prévost *Haec est Romae ad spolia Xpi sea hac tempestate no(n) videri potest* (not cited by Passavant, but mentioned by Lanciani, *Storia degli Scavi*, ii. 54) is very similar to this one, but from its size (total height braccia 5 minuti 32) can only belong to the temple of Trajan.

b. (unnamed.)

This is the entablature of the temple of Minerva in the Forum of Nerva (Canina, *Edifici* ii. tav. 107, copied from Palladio, *I quattro libri dell' Architettura*, lib. iv. p. 28, edition of 1581) cf. Lanciani, *L'aula e gli uffici del senato romano*, 24 (reprinted from *Atti Lincei*, xi.).

91. (69) a. 'reper(t)a circa p(alatium) titi et uestasiani a(n)no d. 1513.'

This entablature corresponds absolutely with a drawing by Baldassare Peruzzi (*Uffizi* 632), *cornice di porta in le terme titiane*.<sup>1</sup> Peruzzi does not show the decorations, but indicates a figure of Victory on the front of the great volute.

b. 'sub colu(m)nâ traianâ.'

The plinth of the base of the column of Trajan.

c. 'sub colu(m)na troiana' [sic]. The cornice of the base of the column of Trajan (repeated in No. 109d).

92. (69v) a. 'c(orona) Templi de Tibure.'

The entablature of the circular temple at Tibur (*supra*, No. 24). The inscription (*C.I.L.* xiv. 3573) is carelessly copied: it should run

Æ · L · GELLIO · L · F.

b. 'c(orona) s(umma) Pulcrum videre.'

A detail of the second order of the lower Cortile di Belvedere (*supra*, Nos. 43, 45).

93. (70) The back is left blank.

a. 'c(orona) s(umma) teatri.'

The upper cornice of the theatre of Marcellus.

b. 'pulcri uidere de supra.'

The lower order of the upper court of the Belvedere (now Giardino della Pigna) (*supra*, No. 44).

<sup>1</sup> According to Lanciani (*Ruins and Excavations*, 367) it was not till near the end of the 16th century that the thermae of Trajan began to be wrongly attributed to Titus.

94. (74<sup>v</sup>) '*supra porta(m) flamineam siue populi.*'

Drawings of this cornice are common—Giuliano da Sangallo *Barb.* 10, *Sien.* 33<sup>r</sup>; Baldassare Peruzzi *Uffizi* 409; A. da Sangallo il giovane *Uffizi* 1195, 1658; Sansovino *Uffizi* 1953<sup>v</sup> (also *Uffizi* 1850, by an unknown artist). The cornice came no doubt from one of the tombs of the Via Flaminia—perhaps from the great tomb known as La Meta (under the church of S. Maria dei Miracoli), cf. *Bull. Com.* 1877, 184 sq.

95. (75<sup>v</sup>).

A leaf of sketches without measurements.

*a.* This entablature corresponds closely with one drawn by Dosio (*Uffizi* 2038) without any name. The correspondence of all the members is exact, but the dolphins and tridents shown by Dosio are absent here, while Dosio does not show the capital.

*b.* This is the cornice at the impost of the small doors in the pillars between the main and the side openings of the arch of Septimius Severus.

*c.* (under *b.*) is unknown to me.

*d.* This entablature is seen in a drawing by Fra Giocondo (*Uffizi* 1878<sup>v</sup>), but he gives no measurements nor indications of locality. It may well be a reminiscence of 89 *b.*

*e.* This cornice is unknown to me.

*f.* '*ad tiburem.*'

The cornice of a window or door, which I have not been able to identify.

*g.* (The cornice in the lower left hand corner) is unknown to me.

96. (75) '*castri s. angeli.*'

Entablature and pilaster capital of the square base of the Mausoleum of Hadrian (Lanciani, *Ruins and Excavations*, 557). See Giuliano da Sangallo *Barb.* 9, 17<sup>v</sup>, 37<sup>v</sup>, 38, *Sien.* 36. Iacopo Sansovino *Uffizi* 4330 (the last reproduced by Borgatti, *Castel S. Angelo*, tav. 9a, Fig. 11, 12, cf. Hülsen, *Röm. Mitt.* 1891, 140). Our artist omits all indication of the pilaster itself, and shows the moulding of its base directly under its capital.



97. (76<sup>v</sup>) 76 is blank.

*'arci titi et uestasiani.'*

The cornice beneath the frieze just above the archway. (Canina, *Edifici*, iv. tav. 246).

98. (77) a. *'in S. marco.'*

This architrave is no longer to be seen in the church and I know no other mention of it.

b. *'c(orona) roto(n)da in domo porcaribus.'*

For the house of the Porcari family cf. Lanciani, *Forma Urbis* 21, *Storia degli Scavi*, i. 116 sq. I can find no record of this entablature, but it may have belonged to one of the circular halls of the Baths of Agrippa within the area of which their house stood.

The next six drawings (99–104) are all by the later hand.

99. (77<sup>v</sup>)

An unnamed entablature (perhaps a mere invention). Like 101 and 103, it is faulty in profile, and if copied from an actual entablature, it is copied inaccurately. The frieze closely resembles part of that shown in Vignola, *Regola delli cinque ordini d'Architettura*, tav. 26, but the cornice does not. Vignola, however, states that his drawing was composed of various elements, *questa cornice Corintia è cauata da diversi luoghi di Roma, ma principalmente dalla rotonda, e dalle tre colonne che sono nel foro Romano.*

100. (78<sup>v</sup>) 78 is blank. Three friezes.

a. *'Alle Terme d'Antonino.'*

A fragment of this frieze is to be seen in the Frigidarium of the baths of Caracalla, and also in both the peristyles. The height varies from 52 to 56 cm.: the blocks are of various thicknesses (from 22 to 54 cm.). The dog is not the only animal represented—in the north peristyle a boar takes its place; in the south a panther, a lion, and a stag occur as variations.

b. *'A Tioli.'*

This I have not as yet identified.

c. *'In campo Vaccino.'* The frieze of the temple of Antoninus and Faustina. (Canina, *op. cit.* ii. tav. 25.)

101. (79<sup>v</sup>)

Cornice (unnamed)—perhaps like 99, an invention of the artist.

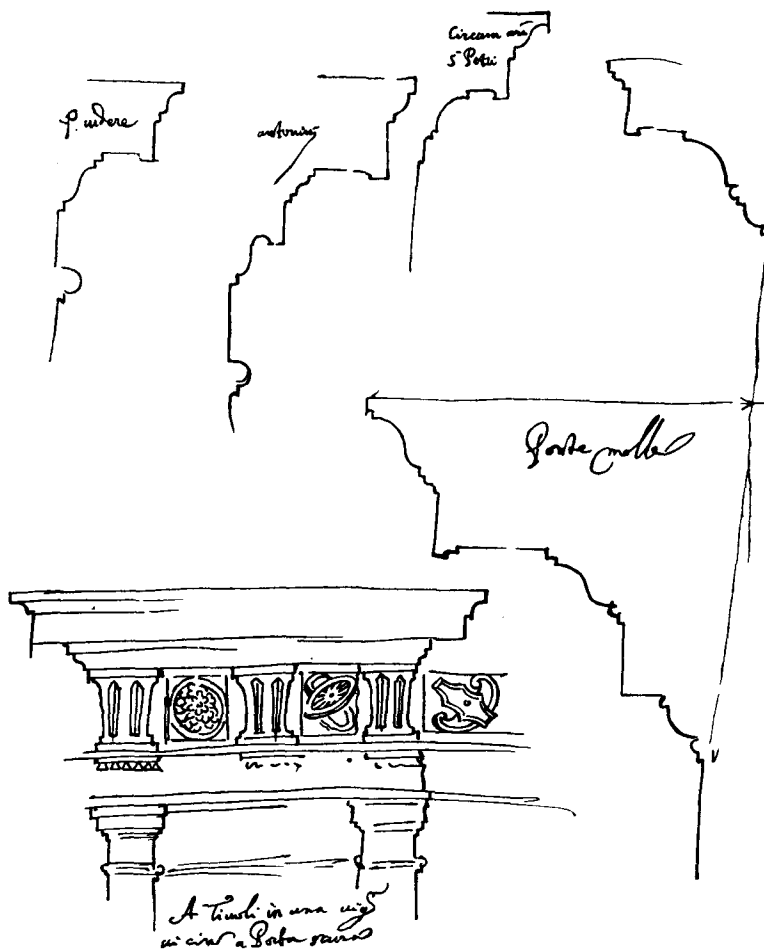


FIG. 4.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING NO. 3827.

## 102. (79)

*'A Tioli in una Vigna Vicino a Porta scura.'*

The 'Porta Scura' is the covered way beneath the great portico connected with the temple of Hercules, which was known until recently as the Villa of Maecenas (see *Not. Scavi*, 1887, 25).

The cornice recurs, with the same text, in drawing No. 3827 in the Kunstgewerbemuseum at Berlin (Fig. 4): but otherwise no record of it exists, as far as I know.

**103.** (80)

An unnamed cornice, without measurements. It shows a certain similarity to the architecture of the Arcus Argentariorum, near S. Giorgio in Velabro.

**104.** (80<sup>v</sup>) *a. In Sti. 4.*

A cornice no longer extant in the church of SS. Quattro Coronati, and of which no other record exists.

*b. In S. Gio. Lat.*

This cornice is drawn also by Giuliano da Sangallo *Barb.* 11<sup>v</sup>. '*A Scõ. Iañi L(aterano).*'

It is no longer to be seen either in the church (which was restored in the 17th century) or in the cloister.

**105.** (81). Both sides of this leaf are numbered.

*a. 'murata in arco constantini est.'*

The same cornice was drawn by Giuliano da Sangallo (*Barb.* 62<sup>v</sup> '*Nelarcho di trasi<sup>1</sup> murato dentro per ripieno,*' cf. *ib.* 12, where it reappears without any indication of locality), Aristotile da Sangallo (*Uffizi* 1748, *questa chornice murata nell' archo di trasi p(er) ispogla [spoglia] no(n) serue se no(n) per ripieno del muro*, which explains the fact that it is at present invisible) and Sansovino (*Uffizi* 1953<sup>v</sup>): also by the 'Anonymus Destailleur' (*Kunstgewerbemuseum* A, 376, 12), '*dentro l'arco di constantino,*' '*cette cornice est muree en hault du dedans de l'arc de Constantin que seruy a autre edifice.*' An engraving similar to the anonymous one of **84a supra** is in our own collection, '*Romae ex fornice Constantini.*'

*b. 'in domo a uallis.'*

For the Della Valle family, see Michaelis, *Jahrbuch des Inst.* 1891, 218, Lanciani, *Storia degli Scavi*, i. 121. The base is otherwise unknown.

<sup>1</sup> The name is a corruption of Arcus Thracii (Fabriczy, *op. cit.* 32).

## c. 'in carcarara.'

The name 'carcarara' or 'calcarara' (*i.e.* a place for burning marble into lime) belongs to the curved W. end of the Circus Flaminius at the Piazza Paganica (Lanciani, *op. cit.* i. 24, ii. 65, *Ruins and Excavations*, 453). This cornice corresponds with one drawn by Baldassare Peruzzi (*Uffizi* 386, 539<sup>v</sup>), and described as *cornice e colona a lo arco di Camillo in Roma. In loco dicto Camiliano* (Hülßen, *Röm. Mitt.* 1903, 57).<sup>1</sup> It was also engraved by Jacques Prévost, *Hoc est Romae in arcu Cameliani prope mineruam* (Passavant, *Le Peintre-Graveur*, vi. p. 129, No. 20), so that part of it must have been seen at each of the two places. The *arco di Camillo* stood at the west end of the Piazza del Collegio Romano, and must have been a part of the Iseum or Serapeum.

## d. 'In domo canpolinis.'

This cornice also occurs (drawn, not by Giuliano da Sangallo, to whom the sketch is generally attributed, but by Antonio da Sangallo the elder, according to Fabriczy, *op. cit.* p. 111) in *Uffizi* 2044, with the legend *in chasa Jannj canpolinj*. The collection of Giovanni Ciampolini was dispersed in 1520 (Lanciani, *Bull. Com.* 1899, 108).

## 106. (81)

## a.

## APVD · ARCEM · MILITVM.

The cornice corresponds exactly in form with one shown by Fra Giocondo (*Uffizi* 2050<sup>v</sup>) without indication of locality; he has wrongly calculated it as having a total height of p(almi) 2 o(ncie) 9, whereas it is really 1 palmo 10 oncie 3 minuti (from addition of the detail measurements), *i.e.* practically the same as Coner's 39 minuti. See 89a, *supra*.

## b. 'prope domu(m) a ualloru(m).'

See 105b *supra*.

I have not been able to identify it.

## c. Unnamed.

<sup>1</sup> To the drawings cited by Hülßen may be added one which forms part of a book of sketches, partly by Raphael himself, and partly by other artists (belonging itself to the latter category) at Holkham Hall, described in Passavant's *Raphael*, ii. 589, where it is lettered q (cf. Fabriczy, *Archivio Storico dell' Arte*, vi. (1893), 109). It is the profile of a Corinthian cornice with the legend 'questa chornicie enter la dello archio di chamigliano canata [sic] di marmo.'

d. 'ante s. nicolau(m) in carcere tulliani.'

The name of the church comes from the state prison of Rome in the Byzantine period which was situated close by (Lanciani, *Ruins and Excavations*, 513). The addition *tulliani* is of course erroneous. The cornice was drawn by Baldassare Peruzzi (*Uffizi*, 486) *in carcere tulliano*. That shown in *Uffizi* 573 by the same artist (*porta de uno tempo exastilos a stō nicola in carcere tulliano p(ro)pe theatru(m) marcelli*) is, on the other hand, different.

**107.** (82)

a. Unnamed.

b. 'reperta no(n) lunge a teatro mineru(a)e.'

The first of these cornices is shown in drawing No. 3826 in the Kunstgewerbemuseum at Berlin with a precisely similar legend (Fig. 3) which apparently therefore applies to both, unless the artist has mistaken Coner's meaning.

I cannot explain *theatrum Minervae*: it may be the north-eastern exedra of the Forum of Augustus, which is close to the temple of Minerva in the Forum of Nerva.

**108.** (82<sup>v</sup>) A drawing by the later hand.

a. 'In casa de Sigr<sup>i</sup> della Valle.'

A careful measured drawing of this cornice by Lorenzo Donati exists in the *Uffizi* (1842<sup>v</sup>). Cf. 1882 (Fra Giocondo). In both cases the locality is given as here.

b. A drawing of this cornice, attributed to Antonio da Sangallo the elder, exists in the *Uffizi* (No. 1634) *in chasa del chardinale della ualle*. The total height is given as p. 1 m. 45 (0.391 metre). The bead moulding at the bottom is omitted by our artist.

**109.** (83) a. 'apud templum mineru(a)e.'

This cornice I have not been able to identify. The reference is no doubt to the temple of Minerva in the Forum of Nerva.

b. 'sup(ra) portam ecclesi(a)e quatuor sa(nc)tor(um) coronatis [sic].'

This cornice was drawn in this same position (not over the church door, but over the outer door of the court, according to Fra Giocondo

*sopra la porta della strada che si entra dentro*) by Baldassare Peruzzi (*Uffizi* 411) Fra Giocondo (*Uffizi* 1541) Sansovino (*Uffizi* 1961<sup>v</sup>): but it is no longer in existence.

c. A cornice which I have not been able to identify.

d. APVD · COLV<sup>m</sup>AM · TROIANAM.

This cornice closely resembles 91c but the measurements differ slightly.

110. (83<sup>v</sup>) a. 'sub porticalem s. m(ariae) n(ovae).'

Perhaps a portion of the temple of Venus and Rome.

b. 'sub arco sinistro.'

This entablature must belong to some triumphal arch or arched gateway. I have been unable to identify it.

c. 'iusta [sic] s. paulum' [fuori le mura].

The same cornice is shown by Labacco (*Uffizi* 1850) 'a san paulo.' It is, so far as I know, no longer extant.

d. 'circa s. maria(m) nouam.'

Cf. a.

111. (84) a. 'secunda c(orona) s. mari(a)e rotund(a)e.'

The entablature of the second order of the Pantheon.

b. 'Tabernacula s. mari(a)e rotund(a)e.'

The entablature of the niches of the Pantheon, with a part of the triangular pediment (*supra*, 63a).

c. 'sub ista corona cum canalis 24.'

Base of the columns supporting the entablature of the niches which have triangular pediments—for, as a note to 63b informs us, the columns supporting the round pediments are unfluted. For all these details see Canina, *Edifici*, ii. tav. 73.

112. (84<sup>v</sup>) a. 'ponte molle.'

The measurements are not inserted. The cornice occurs in profile in drawing No. 3827 of the Kunstgewerbemuseum (Fig. 4). It was probably an ancient fragment built into the bridge (belonging most likely to one of the tombs on the Via Flaminia), but it is now no longer extant.

b. 'sub ecclesia s. urbani.'

The church meant must be that at the S.E. end of the Forum of Trajan (Lanciani, *Forma Urbis*, 22) and the architrave represented may be seen in Canina, *Edifici*, ii. tav. 119, Fig. 1, who attributes it to the interior of the temple of Trajan. It was also drawn by Francesco da Sangallo (*Barb.* 38<sup>v</sup>) 'apresso a spoglia cristi' and Antonio da Sangallo the younger (*Uffizi* 1187) 'spoglia cristi,' while Giuliano (*Sien.* 35<sup>v</sup>) shows the whole entablature 'aspoglia cristij ī roma.'<sup>1</sup>

c. (Unnamed) I have not identified.

d. 'iusta [sic] s. marcu(m).'

See *supra*, 73.

e. 'estra[sic] s. mantum.'

The church of S. Machutus still exists in the Via del Seminario, between the site of the Porticus Argonautarum, and that of the Iseum.

113. (85) a. 'prepe [sic] arcem militum.'

This entablature seems to be that which is attributed to the exterior of the Basilica Ulpia by Richter and Grifi (*Ristauro del Foro Traiano*, tav. IV. F) and to the portico round the Forum by Canina (*Edifici*, ii. tav. 118, Fig. 7). In profile it resembles almost exactly one drawn by Giuliano da Sangallo (*Barb.* 10) 'a pie di Spoglia XPI trouatta di nuovo che una cosa bilissima roma',<sup>2</sup> and Giambattista da Sangallo (*Uffizi* 1326), 'a spoglia christo chauata di terā': but its measurements are a good deal smaller.

b. 'T. amphiteatri uestasiani.'

T. must stand for Tertia, i.e. the third order: but it does not agree with Canina, *Edifici*, iv. tav. 170, Fig. 1, which shows no dentils.

c. Cornice and plinth moulding, unnamed.

d. 'ultima c(orona) amphiteatri uestasiani.'

The cornice of the fourth order of the Colosseum.

114. (85<sup>v</sup>) a. An unidentified entablature.

b. The entablature of the first order of the Colosseum.

<sup>1</sup> For the name *spoglia cristi* see *supra*, 88b.

<sup>2</sup> Fabriczy (*op. cit.* 32) is in error in stating that the drawing is without measurements.

**115.** (86<sup>v</sup>) 86 is blank.

*a.* Unnamed cornice—unidentified.

*b.* ‘*apud po(n)tem Sixti.*’

A cornice seen at the Ponte Sisto, drawn also by Giuliano da Sangallo *Barb.* 70<sup>v</sup> ‘*A pie di ponte Sisto.*’

*c.* ‘*antonii.*’

A cornice designed by Antonio da Sangallo (*supra*, p. 6).

*d.* ‘*in ede [sic] c. adriani.*’

A cornice then in the Palazzo Giraud (cf. *supra*, **14**), but forming no part of the building itself (as far as a comparison with Letarouilly, *op. cit.* ii. Pl. 145–149 tends to show).

*e.* ‘*S. suellor(um)*’ [sic] (for *Sauellorum*).

The impost of the arches of the first order of the theatre of Marcellus.

*f.* ‘*apud s. m. co(n)solationem.*’

This cornice is not identical with either of those drawn by Fra Giocondo (*Uffizi* 1539, 2050<sup>v</sup>) and said to have been found near S. Maria della Consolazione. Cf. Lanciani, *Storia degli Scavi*, ii. 207.

*g.* Unnamed.

**116.** (87) 87<sup>v</sup> is blank.

*a.* ‘*p. uidere.*’

The impost of the arches of the lower order in the lower court of the Belvedere; the height is correctly given as 44 minuti in drawing No. **45**, *supra*.

There is a sketch of it in profile in drawing No. 3827, in the Kunstgewerbemuseum (Fig. 4) and also of (*b*) and (*e*)—and probably also of (*c*), though in this case the locality is not indicated.

*b.* ‘*circu(m) ara(m) S. petri.*’

Baron von Geymüller writes as follows with regard to this cornice: ‘it belongs to Bramante’s chapel around the ancient altar (*supra*, **79**). I do not know the exact place: but I think it can only have been the cornice for the attica or perhaps the impost of the arches between the columns; but more likely the former.’



c. '*apud arcu(m) uestpasiani.*'

This cornice must have been found close to the arch, for it is not any part of the arch itself.

d. '*S. mari(a)e nauicul(a)e.*'

This is the cornice which runs round the apse of S. Maria in Dominica or della Navicella<sup>1</sup> on the Caelian Hill.

e. '*antonii.*'

Cf. 115c.

f. '*in S. ioan(n)e in fonte.*'

The same cornice was drawn by Fra Giocondo (*Uffizi* 1542<sup>v</sup>) over one of the doors—probably the entrance door. It is no longer to be seen there.

g. '*ultima c(orona) archi c(onstantini).*'

The cornice of the attic of the Arch of Constantine.

h. Unnamed and unidentified.

i. '*antonii.*'

See *supra*, 115c, 116e.

j. Unnamed and unidentified.

k. '*Setizoni.*'

Perhaps the cornice of the plinth of the Septizonium. The agreement in form with the drawing in the Uffizi by Fra Giocondo (No. 1540<sup>v</sup>), of which Hülsen (*Das Septizonium*, p. 16, Fig. 4) makes use, and with Serlio, *Architettura*, [1562] iii. 78D is not very close, though the measurements correspond exactly.

## 117 (88)

Three unnamed plinths and a cornice. All belong to the lower court of the Belvedere (see 45).

(a) Is the plinth of the columns of the lower order (b) of the second (d) of the third, while (c) is the moulding of the pilasters at the level of the capitals of the small columns.

<sup>1</sup> The latter name, according to Marucchi (*Basiliques et Églises de Rome*, 218) 'ne se rencontre pas avant le xvi<sup>e</sup> siècle; elle a dû commencer à l'époque où Leon X a substitué la petite barque en marbre que l'on voit devant la façade à celle qui s'y trouvait auparavant. But cf. Lanciani, *Storia degli Scavi*, i. 16, 83 (earliest mention about 1484).



kind permission of Dr. Jessen. It bears the legend *dirimpetto a san basilio jn surun canto di casa* (cf. Lanciani, *Storia degli Scavi*, ii. 238). For further particulars see *Addenda et Corrigenda*.

The original appears to be lost, but it was evidently known to Raffaello, since it served as a model for the Caryatids of the Stanza d'Eliodoro. This is proved by the exact correspondence between the architectural mouldings which surmount the head in both cases. They do not seem to be identical with those of any extant figure, differing from those of the *Kôpai* of the Erechtheum (the nearest parallel) by the absence of the heavy *torus* immediately above the hair. Nor are they the same as those of the Caryatid figured by Richter and Grifi, *Ristauro del Foro Traiano*, tav. iv. E, which itself does not seem to exist at the present day.

119 (90<sup>v</sup>) 90 is blank.

a. 'In S. maria maiore.'

This capital is no longer to be seen in the church of S. Maria Maggiore. It bears some resemblance to the capitals of the lower order of columns supporting the thirteenth century ciborium over the altar of All Saints, of which De Angelis gives an illustration (*Basilicae S. Mariae Maioris descriptio*, Romae, 1621, pp. 86, 87). It seems to be given by Giuliano da Sangallo *Barb.* 10 (without any indication of locality).

b. 'apud S. nicholaum in carcere tulliani.'

Cf. 106*d*, *supra*.

I have not been able to trace this capital.

c. 'penes montem equorum.'

The reference is to the Quirinal (Monte Cavallo).

This pilaster capital is given by Giuliano da Sangallo *Barb.* 14<sup>v</sup> without indication of locality.

d. Unnamed.

This capital was drawn by Giuliano da Sangallo *Barb.* 14<sup>v</sup>, and lettered 'i(n) Trasteveri.'

e. 'in palatio C · S · Georgii media pars.'

The capital is shown on its column *supra*, 68*c*.

**120** (91) *a.* 'in domo auallis.'

This capital was drawn by Fra Giocondo (*Uffizi* 1882) 'in chassa della ualle pistillii.'

No measurements are given.

*b.* 'prope S. matheum.'

The same capital, but with the decorative portions not indicated, is perhaps shown in a drawing by Giorgio Vasari the younger (*Uffizi* 4628) 'questo capitello è di Santo Matteo Roma.' The only church dedicated to St. Matthew in Rome in the 16th century was S. Matteo in Merulana (Armellini, *op. cit.* 244).

*c.* 'apud S. maria(m) in uia lata.'

The church is in the Corso and built upon a part of the Septa.

I cannot trace this capital.

*d.* 'sub una colu(m)nar(um) chapitolii et dicitur capitulum tuscianu(m).'

I cannot trace this capital.

*e.* 'rep(er)to apud S. maria(m) libera nos penis inferni.'

This church appears for the first time in a 14th century catalogue of Roman churches, and continued to exist (though in a restored form) under the name of S. Maria Liberatrice until the last few years (*Papers of the British School at Rome*, i. 10).

The five capitals shown in **119**, with **120** *a—d* (except that *b* and *c* being practically identical in details, though different in size, appear only once) and **122** *a, f*, appear in the drawing 1859—6—25—570—1<sup>v</sup> (reproduced in plate A) of the British Museum collection, which is attributed to Michelangelo and accepted as genuine by Berenson (*Drawings of Florentine Painters*, ii, pp. 88, 89, No. 1506). The similarity between the drawings is too close to be accidental, especially having regard to the fact that the capitals were scattered all over Rome: and it will be clear that Coner did not copy the so-called Michelangelo. The drawing in the British Museum is of the same size and style and belongs to the same sketchbook as those in the Casa Buonarroti, with which it must stand or fall: so that Berenson's acceptance of the former and tacit rejection (vol. ii, p. 77 n.) of the latter as genuine works cannot be defended (*supra*, p. 8).

**121.** (91<sup>v</sup>) 'a s. Sauina.'

It is not now extant. Giuliano da Sangallo (*Barb.* 15) drew this same

capital (upside down and without measurements) in the same place. (Fabriczy, *op. cit.* 34, wrongly refers to it as a base.)

**122.** (94) *a.* 'q(uarta) pars apud s.prasedem.'

Salvestro Peruzzi (*Uffizi* 661<sup>v</sup>) gives a drawing of this capital *a. S. Presedia*. Compare also a drawing by Antonio da Sangallo the elder (?) (*Uffizi* 1597).

*b.* Unnamed and unidentified.

*c.* 'in p(ulchro) uidere q(uarta) pars.'

Probably a detail of the capitals of the small pilasters at the side of the larger columns of the third order of the lower court. Cf. however **45**, where the height is noted as 27 minuti and the width (half diameter) as 35.

*d.* 'apud capitolium quarta pars.'

Unidentified.

*e.* 'porticalis anphiteatri sauellor(um).'

Capital of the Doric order of the theatre of Marcellus.

*f.* 'circa s.prasedem.'

This capital occurs in a drawing by Baldassare Peruzzi (*Uffizi* 570), next to a cornice marked *ad s(an)c(t)am prasedem*.

**123.** (94<sup>v</sup>) 'a tibure abet canales 20.'

I can give no further details.

**124.** (95) *a.* 'a tibure.'

This base (which I have not identified) and *d* (the latter without indication of locality) appear in drawing No. 3829 of the Kunstgewerbemuseum (Fig. 6).

*b.* 'in santo baxilio.'

This base belongs to the interior of the cella of the Temple of Mars Ultor in the Forum of Augustus (Labacco, *Libro appartenente a l'Architettura* [1552], Pl. 11 or 13;<sup>1</sup> Canina, *Edifici*, ii, tav. 101, Fig. 7), and was seen and drawn *in situ* not only by Coner, but by Antonio da Sangallo the elder (?) (*Uffizi* 1879); whereas a few years later it had apparently been

<sup>1</sup> There are two editions, both bearing this date, with the plates differently numbered in each.

transferred to the Church of S. Marco, where it was drawn by Aristotile da Sangallo (*Uffizi* 1746<sup>v</sup>), Baldassare Peruzzi (632<sup>v</sup>, 633), Serlio (*Architettura*, [1562] iii. 72 C), Giorgio Vasari the younger (*Uffizi* 4337<sup>v</sup>), and also the later hand in the present album—130 *b*. It was engraved by the master who used the monogram G. A. and the calthrop (Nagler, *Monogrammisten*, ii. 2679), but he does not indicate the locality.

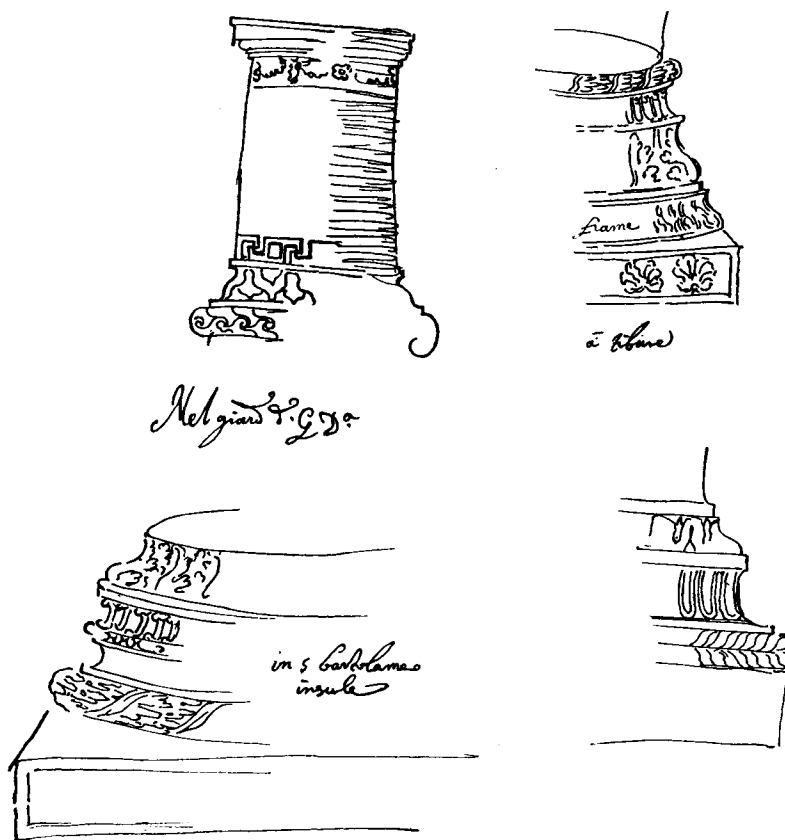


FIG. 6.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING NO. 3829.

*c.* 'reperta iusta sauellos' [sic].

This base was drawn by Giuliano da Sangallo (*Barb.* 71<sup>v</sup>, *Basa trovata dinuovo a pie del quliseo* [sic] *desaveli*), Giambattista da Sangallo (*Uffizi* 1804, *questa basa se chano a pie de sauegli*), who remarks upon the alternately large and small flutings of the column. It is exactly like a base

drawn by Fra Giocondo (*Uffizi* 1535), *bassa de termini chostattinum*, but the irregular fluting is not there noted.

*d. 'in S. anastasia.'*

A base extremely like this, but with slightly different measurements, is shown by Giambattista da Sangallo (*Uffizi* 1804), *basa ionicha a pie del ponte a 4 chapi* [Pons Fabricius] *i tresteferi*, and also in *Uffizi* 2103 (by the same hand).

**125.** (95<sup>v</sup>) *a. 'iusta illos s. crucis.'*

The reference is no doubt<sup>1</sup> to the Santa Croce family, who are referred to as 'nobilis familia ro(mana) de S. cruce' by Fulvio (*Antiquitates urbis*, f. 84),<sup>2</sup> and as 'quei di Santa Croce' in the translation of Ferrucci (1588), p. 156<sup>v</sup>. Prospero Santa Croce, who lived near S. Maria in Publicolis towards the close of the fifteenth century, had a considerable collection of antiquities mentioned by Fra Giocondo (*Cod. Chatsworth* 91<sup>v</sup>); but sixteenth-century writers speak of three members of the family as possessors of antiques, and it is impossible to say which of these is meant (Lanciani, *Storia degli Scavi*, i. 118).

*b. 'in s. bartolomeo insul(a)e.'*

This drawing shows one of two bases in the Church of S. Bartolommeo, which support the third column from the entrance on either side of the nave. They were also drawn by Giuliano da Sangallo (*Barb.* 15—locality not indicated), and occur in drawing No. 3829 of the Kunstgewerbemuseum (Fig. 6).

**126.** (96) *a. 'in ecclesia s. pauli.'*

This base has naturally disappeared, having perished, probably, in the fire of 1823. It is shown by Giuliano da Sangallo (*Barb.* 15), Giambattista da Sangallo (*Uffizi* 1804), Vignola (*Uffizi* 1812<sup>v</sup>), Fra Giocondo (*Uffizi* 2050), and also by Piranesi (*Magnificenze dell' Architettura Romana*, tav. ix, 1).

*b. 'in domo canpolinis.'*

See *supra*, **105 d.** The same base was drawn by Sansovino (*Uffizi* 4337<sup>v</sup>, *ianni canpolino*). It seems to be one of the bases of the cella of the Temple of Concord (Canina, *Edifici*, ii. tav. 36). The style of these drawings of bases at first sight seemed to me not unlike that of an unknown and very rare

<sup>1</sup> I owe this suggestion to the Rev. H. E. D. Blakiston.

<sup>2</sup> The first two leaves of the signature *p* are both numbered 84: this is the first of the two.

engraver, who generally passes under the name of the Master of 1515. (Bartsch, *Le Peintre-graveur*, xiii. p. 408 *sqq.*; Passavant, *Le Peintre-graveur*, v. p. 89. The latter appears to be wrong in his statement that 'les fonds d'architecture qu'il a employés sont presque toujours empruntés aux édifices de Rome, ce qui pourrait faire croire qu'il a habité cette ville.')

As I am informed by Dr. Hermann Egger of Vienna, his studies of the architectural works of this master (of which the Kupferstichkabinet of the Hofbibliothek possesses an almost complete series) lead him to believe that their origin can be traced back to compositions of the early Renaissance, attributable perhaps to a Paduan or Venetian master of about 1460. No connection can therefore be discovered between these engravings and the drawings of Coner.

**127.** (96<sup>v</sup>) I am unable to identify this base.

**128.** (97) 97<sup>v</sup> is blank.

'*Nel giard(ino) del G(ran) D(uc)a.*'

A drawing by the later hand.

This puteal occurs in a drawing by an unknown artist in the Kunstgewerbemuseum (3829) who gives exactly the same text (Fig. 6). Where it now is I do not know: it does not seem to have remained in the Villa Medici, and I can find no record of it in Florence.<sup>1</sup>

**129.** (98)

Details of the column of Trajan (*supra*, **91**, *b*, *c*).

**130.** (98<sup>v</sup>)

A drawing by the later hand.

*a.* 'In S<sup>to</sup> Adriano.'

This base (or another identical with it and belonging to the same edifice), was drawn by Vignola (*Uffizi* 1813<sup>v</sup>), who does not give the locality but makes the total height p(almi) 1 d(ita) 11 g(rani) 1, *i.e.* 0.43 mètre, and by Dosio (*Uffizi* 2010), *La basa A fu trouata al giardino di Pietro Paulo attauati. Oggi si ritroua insieme co(n) la sua co(m)pagnia i(n) la casa de l'arciuescouo di fiorenza.* The archbishop of Florence is probably

<sup>1</sup> Is it possible that it is the puteal that stood in front of the Laocoon in the Belvedere up till 1523? (Michaelis, *Jahrbuch des Instituts*, 1890, 17, 32.) It is not that shown in Giuliano da Sangallo's drawing.



Ottaviano Alessandro Medici, who became Pope under the name of Leo XI. in 1605, and possessed a fine collection of ancient marbles. His palace and garden were situated close to the Basilica of Constantine (Lanciani, *Storia degli Scavi*, ii. 85, 212). The garden of Pietro Paulo Attavati is unknown to me.

*b.* 'In S. Marco.'

See above No. 124 *b.* The names of the different parts of the base have been added in pencil by a still later hand.

131. (98)<sup>1</sup> Back blank.

*a.* Unnamed.

Not unlike a base in the Frigidarium of the Baths of Caracalla, which is 40 cm. in height. The bucrania and the lowest moulding are shown by Salvestro Peruzzi *Uffizi* 677, 'in la Vig(n)a di Dom(en)i<sup>co</sup> d(e)l Nero,' a site which I cannot identify.

*b.* Unnamed and unidentified.

132. (99)

*a.* This base is one of a pair existing at the Lateran baptistery, supporting the two porphyry columns of the south-east entrance. They are shown by Francesco da Sangallo *Barb.* 38<sup>v</sup>, as *labasa delle colonne del portico del tempio dighostantino iroma*, which Fabriczy (*op. cit.* 51) wrongly refers to the Basilica of Constantine.

*b.* This base was seen in Santa Croce in Gerusalemme by Dosio (*Uffizi* 2010), *è in la chiesa di S<sup>ta</sup> Croce in Jerusale(m) sotto a una colon(n)a di Spoglie un'altra simile e sop(r)a a uno chiauico alla dogana lauorato co(n) estrema dilige(n)tia*. It was also drawn by Sansovino (?) (*Uffizi* 5<sup>v</sup>), who gives the same indication of locality, *preso achesa d. Santa Crocie*, and Baldassare Peruzzi (*Uffizi* 550). It is no longer extant, the church having been modernised in the eighteenth century.

*c.* This base was drawn by Baldassare Peruzzi (*Uffizi* 634), *basa di colon(n)a di pal. 5 grossa In Casa de le herede di M. melchior baldassino In Roma*, and engraved by Jacques Prévost (1535-7): *Haec est Romae in domo Marchionis de baldassinis* (Robert-Dumesnil, *Peintre-graveur français*, viii. p. 5; Nagler, *Monogrammisten*, iv. 3268, No. 8; Passavant, *Peintre-graveur*,

<sup>1</sup> The recurrence of the same number is curious.

vi. 129, No. 14); and also by the unknown master who used the monogram G. A. and the calthrop (a plate not cited by Nagler or Passavant, and without indication of locality). It apparently belonged to the entrance of the north-western hemicycle of the Forum of Augustus; Giambattista da Sangallo (*Uffizi* 1852), in giving a sketch of this base, or another exactly like it—for the house of the Baldassini family (built by Antonio da Sangallo the younger; now the Palazzo Palma) is No. 8 Via delle Coppelle; Clausse, *Les Sangallo*, ii. 145—says, *i(n) chasa el prosedente a monte chauuallo seruiua a s. basilio*, and then gives a drawing of the apse of the hemicycle (Lanciani, *Forma Urbis*, 22).

d. The only other representation of this base known to me is in drawing No. 1 (right half) of the Casa Buonarroti.

**133.** (6<sup>v</sup>) 6 is blank.

Bases of fluted Corinthian columns.

a. (unnamed) I have not succeeded in identifying.

b. '*triar(um) colu(m)nar(um) sub capitolio cum canalib(us) 24.*'

Base of the columns of the Temple of Vespasian.

c. '*ad S. marcum cum canalibus 24.*'

This must be the base of a considerable building. Cf. *supra*, 73.

**134.** (7) The back is blank.

Bases of fluted Corinthian columns.

a. '*triar(um) colu(m)nar(um) sub palatio maiore.*'

The bases of the columns of the Temple of Castor and Pollux.

b. '*apud colunam trojana*' [sic].

One of the bases of the columns of giallo antico of the interior of the Basilica Ulpia (wrongly attributed to the exterior by Canina, *op. cit.* ii, tav. 120 A); cf. *supra*, 91 b, c.

'*In templo<sup>1</sup> panteonis*' has been erased above, and (in the place of the present legend) '*ad . . . s. iouan(n)e in laterano.*'

c. '*arci titi et uestasiani media pars.*'

The bases of the columns on each side of the archway.

<sup>1</sup> The *m* seems clear; if so, this is the only exception to the spelling *templum*.

d. '*in te(m)plo pa(n)teonis.*'

The bases of the lower order of the interior.

e. '*colu(m)n(a)e metalli in s. iouan(n)e in laterano.*'

Base of one of the bronze Corinthian columns of the Altare del Sacramento (Lanciani, *Ruins and Excavations*, 344).

f. '*in p(alatio) car. s. Georgii.*'

An ancient base, no doubt, which was then to be seen in the Palazzo della Cancelleria; for none of the columns of the palace itself are fluted.

135. (8<sup>v</sup>) 8 is blank.

'*sub capitolio.*'

This seems to correspond with a base drawn by Baldassare Peruzzi (*Uffizi* 486) *in capitolio*.

136. (9)

Bases of unfluted Corinthian columns.

a. '*sub colu(m)na porticalis s. m(ariae) rotunde.*'

The bases of the columns of the portico of the Pantheon.

b. '*prope arcem militum.*'

One of the bases of the external granite columns of the Basilica Ulpia wrongly attributed by Canina to the lower order of the interior (*op. cit.* ii, tav. 118, Fig. 3).

c. Unnamed and unidentified.

d. '*in palatio car. s. Georgii.*'

The base of the column shown *supra*, 68 c.

e, h. '*in ecclesia S. Salvatoris.*'

Which of the eight churches dedicated to the Saviour this might be we are not told. In S. Salvatore in Lauro the 34 plastered columns of the nave have bases of travertine of almost exactly the same form as e,<sup>1</sup> but are a good deal larger—of about the same size as h. It seems quite possible that, when the church was rebuilt after the fire of 1591, the old bases served as models for the new.

f. '*ad colu(m)nam troianam.*'

Perhaps from the upper story of the Basilica Ulpia.

<sup>1</sup> They have an additional roll moulding above the upper torus like h.

*g. 'apud vineam car. S. Georgii.'*

Perhaps a vineyard attached to the garden of the Palazzo Riario (see *supra*, 51), on the site of which the Palazzo Corsini now stands. No vigna Riario seems to be otherwise known.

**137. (9<sup>v</sup>)**

*a. 'S. mo(n)te trinitatis.'*

*b. 'ad s. m(ariam) in campitello.'*

I can say nothing about either of these.

*c. 'tertia amphiteatri.'*

The third order of the Colosseum.

*d. 'in s. ioan(n)e in fonte.'*

I was unable to recognise this base as at present existing in the baptistery of the Lateran.

*e. 'apud sauellos.'*

I have not been able to identify this plinth moulding: it does not belong to any portion of the theatre of Marcellus at present existing.

*f. 'arci titi et uestasiani.'*

This is the base moulding of the pedestals.

**138. (21<sup>v</sup>)**

A group of capitals, many of them, probably, invented by the artist: they are very similar to those shown by Giuliano da Sangallo *Barb.* 10<sup>v</sup>, 11.

*e.* is the same as one shown in *Uffizi* 1604 by Antonio da Sangallo the elder [?].

*h. 'S. † in ierusalem.'*

This capital, which is no longer extant, recurs in *Uffizi* 1702<sup>v</sup> (Giambattista da Sangallo) without indication of locality.

*j.* A side view of *h.* It is very like the third capital on the left in the nave of S. Maria in Trastevere (the fourth is the same, but the necking is omitted). There is, however, a slight difference in the volutes.

**139. (21)**

I have not been able to identify any of these capitals with certainty. Some of them may be Renaissance work, for *b* is very like a capital of the tomb of the father of Pope Pius II at S. Francesco at Siena (as drawn by

Gallaccini *Cod. Sien.* S. iv. 3, 60<sup>v</sup>, *nel coro di San Francesco*), destroyed, no doubt, in the fire of 1655.

**140.** (14<sup>v</sup>)

*a, b* occur in drawing No. 1 (left half) in the Casa Buonarroti.

*c* is very like a capital drawn by Antonio da Sangallo the elder[?] (*Uffizi* 1598, 1604).

*d* is perhaps a capital of the third order of the Colosseum. It resembles closely the sixth capital on the right in the nave of S. Maria in Cosmedin.

*e.* 'a *santo apostolo*.'

The drums of several columns similar to this, which were damaged in the fire of 1702, still exist in the Church of the SS. Apostoli in the chapel on the left of the high altar. They belonged to the nave of the older church built by John III. A drawing of one of them by Cherubino Alberti is described by Lanciani, *Monumenti dei Lincei*, i. 475.

**141.** (14)

*a.* 'in S. [*Nicholao*] in *carce(re)*.'

An ancient marble vase, no doubt in use as a holy-water bowl, of which there is no other record.

*b.* A heraldic shield.

*c.* 'a s. *c(a)ecilia*.'

This 'cantharus' still exists in the forecourt of the church.

**142.** (15<sup>v</sup>) A drawing by the later hand.

'In Roma in casa M. Antonetto delle Medaglie.' *Antonietto antiquario da Calapina* is several times mentioned by Ligorio (*C.I.L.* vi. 633\*, 644\*; *Cod. Barb.* 4412 (formerly xlix. 21) f. 26; cf. *Röm. Mitt.* 1895, 277, for his description of the excavations of 1552 in the 'stadium' on the Palatine, in which Antonietto had a share). The anonymous author of *Cod. Barb. Lat.* 2016 (formerly xxx. 89), writing at the end of the sixteenth century, gives the following account of him (f. 494): 'in una casa dipinta non a colori incontro . . . degli Arcioni sul principio della montata di S. Silvestro a man dritta, nel cantone della strada che uolta verso Magnanapoli [*i.e.* on the S.W. slope of the Quirinal, where the small piazza delle Tre Cannelle now is],

*e nella facciata in calcina tal' iscrizione.* "Antonius antiquarius, pub. utilitatis potiusque sui rationem habens eximiorum artificum opera, quae nimia uetustate exesa, aedificiorumque ruina sepulta, ac uariis urbis calamitatibus confracta et disiecta pene interierant, ingenti labore effossis et collectis, ad superiorum temporum gloriam, nostrorumque posterorumque admirationem et imitationem instaurandis, pro rerum maximarum angustia fecit, anno Xti nati 1546." (See Lanciani in *Archivio della Società Romana di Storia Patria*, vi. 226, *Storia degli Scavi*, ii. 45, 227.) Antonietto seems thus to have been a regular dealer in antiques, and to have advertised the fact upon the façade of his house. The somewhat indifferent Latin of the inscription should be attributed to its copyist.

The capitals themselves I have been unable to trace. A knowledge of their subsequent history might have helped me to determine more accurately the date at which the drawings by the later hand were executed. As it is, we can only say that they cannot be earlier than 1546—and indeed, from their style, they appear to be several years later.

**143.** (15) '*inplatea s. m. maiere*' [sic].

Cf. Baldassare Peruzzi (*Uffizi* 447), '*di marmo a Sā Maria maggiore i la piazza*'; also Giovanni Rucellai's '*Relazione sul Giubileo del 1450*' (published in *Archivio della Società Romana di Storia Patria*, iv. 569, '*item sulla piazza dirimpetto alla porta di mezo uno vaso di porfido d'uno pezzo, ritratto a modo di tazza in su colonnette, che il diamitro suo può essere braccia 4 in 5*').

**144.** (16) Back blank.

*a* is a heraldic shield.

*b*, *d. santoiani* (i.e. S. Giovanni in Laterano).

The latter appears in *Uffizi* 1604 (Antonio da Sangallo the elder [?]), 4316 (Dosio), *al batesimo di gōstantino*. It is indeed still existing, being one of the capitals of the two columns, one on each side of the south-east entrance (see **132 a**).

*c* I have not been able to identify with certainty. It may belong to the Arch of Titus or to that of Septimius Severus.

**145.** (13<sup>v</sup>)

**146.** (13)

These are both groups of more or less imaginary designs, such as are not uncommon among the drawings of the Renaissance. The vase with the griffins' heads, however, in the upper part of **146** is identical with the first of a series of twelve designs of vases engraved by Agostino Veneziano after the antique, with the legend '*Sic Romae antiqui sculptores ex aere et marmore faciebant*' (Bartsch, *Le Peintre-graveur*, xiv, p. 387, No. 541).

**147.** (19<sup>v</sup>) 19 is blank.

*a* is the keystone of the arch of Septimius Severus, seen in profile.

*b* is a similar view of the keystone of the arch of Titus.

*c* '*In S<sup>ti</sup> Quattro.*'

This corbel (added by the later hand) is no longer to be seen at the church.

**148.** (20<sup>v</sup>) 20 is blank.

*a* and *c* show each two views of the same capital. Both resemble closely (without being identical with) some of the capitals in the nave of S. Maria in Trastevere. *a* also resembles *Uffizi* 1600<sup>v</sup> (Antonio da Sangallo the elder [?]), *questo chapitello e in santa maria in trastevere in terra.*

*b.* '*in tibure.*'

It resembles a capital drawn by the 'Anonymus Destailleur,' *a St. pietre in tioli* (*Kunstgewerbemuseum* A 376, 20<sup>v</sup>). The same capital seems to be shown by Piranesi, *Magnificenze dell' Architettura Romana* tav. xx, who describes it as '*in villa Card. Alexandri Albani extra portam Salariam.*'

*c* is also very like the '*capitello d. santo apostolo*' of *Uffizi* 1598<sup>v</sup> (Antonio da Sangallo the elder [?]). Compare also Serlio, *Architettura*, lib. iv [1562] 38<sup>v</sup> P.

*d.* '*a S. paulo.*'

One of the capitals of the older church, no doubt. It is shown by Sansovino (*Uffizi* 4327) without any indication of locality.

**149, 150.** (22<sup>v</sup>, 22) are similar to **146, 147**, though **150** must be an actual window, for the measurements are given.

**151.** (23) *a.* 'in S. petro in uaticano.'

One of the capitals of the nave of the old basilica: cf. *Uffizi* 32 (Antonio da Sangallo the younger) 'di Santo petro,' 1804<sup>v</sup> (Giambattista da Sangallo) 'questo chapitello sie ī Sanpietro e sono e piu begli di roma.'

*b.* 'ad S. ioan(n)e in laterano.'

A very similar capital is shown by Piranesi, *Magnificenze dell' Architettura Romana*, tav. xvi, and located in vinea Jacobi Ingami ad Circum Maximum.

*c.* 'A San Gio. Laterano.'

The drawing of this capital is an addition by the later hand.

*d.* 'a S. paulo.'

(Cf. 148*d*, *supra*.)

**152.** (23<sup>v</sup>) This and the next three drawings are by the later hand.

## 'Nella Chiesa di S. Lorenzo fuor delle mura.'

The capitals from which this drawing is taken are to be seen upon the first column on each side of the choir (they were added to the original basilica, with the triumphal arch, by Pelagius II), but the representation is not very exact. Matz-Duhn, 3447.

**153.** (24<sup>v</sup>)

## 'Dreto a Campidoglio,' i.e. 'dietro a,' behind, the Capitol.

An inexact drawing, intended perhaps to represent the capitals of the Forum Transitorium. It would, however, resemble even more closely those of the Temple of Vespasian, if it were not for the omission of the decorations of the abacus; and the indication of locality would suit this better.

**154.** (24)

## 'Alle Terme di Vespasiano.'

The baths of Titus are probably meant (*supra*, 91 *a*). I have not been able to trace either this or No. 155.

**155.** (25) Back blank.'In Roma nella piazza di S<sup>to</sup> Isidoro.'



**156.** (26<sup>v</sup>) *a-f*. Various friezes, unnamed.

*e* is the internal frieze of the Temple of Saturn.

*f* is the frieze of the second order of the Basilica Ulpia. It is shown by Giuliano da Sangallo *Barb.* 16<sup>v</sup> without indication of locality.

*g* is a representation of the decoration of the Biga of the Vatican (Helbig, *Führer*, i, No. 33), which at this period must still have been in S. Marco—more accurate than that in the Wolfegg sketchbook of Giulio Romano f. 22 (*Röm. Mitt.* 1901, p. 226, and ff. viii).

**157.** (26) *a-c*. Various friezes, by the later hand.

**158.** (27) Back blank.

A drawing by the later hand. It is not at all unlike a frieze represented by Vignola (*Regola delli cinque ordini d'Architettura* tav. 19), of which another part may be represented in the album of Pierre Jacques (recently published by M. Salomon Reinach) Pl. 5, where the griffin is in a slightly different position and a candelabrum appears instead of a vase. Compare also a relief in one of the houses of the Della Valle family (*Jahrbuch des Inst.* 1891, p. 237, No. 178; Clarac, ii, Pl. 193, No. 54 = Reinach 81, 1), which is not, however, identical with this.

The griffin is shown also in a drawing by Antonio da Sangallo the younger (*Uffizi* 1208<sup>v</sup>). See also *Vat.* 3439, 46.

**159.** (28<sup>v</sup>)

A fantastic drawing in the Renaissance manner.

**160.** (28)

Cf. **158** (which, however, represents a slightly different original), also Canina, *Edifizi*, ii, tav. 118, Fig. 1 (a frieze attributed to the library to the north of the Basilica Ulpia). The same motive (but not by the same hand) appears in drawing No. 3686 in the Kunstgewerbemuseum.

**161.** (29<sup>v</sup>, 30), **161 A.** (30<sup>v</sup>) 29 is blank.

For the helmets compare Giuliano da Sangallo *Sien.* 38, 38<sup>v</sup>, 39<sup>v</sup>, 40.<sup>1</sup>

<sup>1</sup> Similar drawings are described by Passavant, *Rafael*, ii. 591, gg, hh, as existing at Holkham Hall (not by Raphael himself). See *supra*, **105 c**.

**162.** (31)

The motives in the upper part of the plate I have not been able to identify. The two in the lower portion are, Dr. Egger informs me, undoubtedly taken from paintings in the portion of the Golden House of Nero which was buried beneath the Baths of Trajan, though it is impossible to identify them with certainty with any of the plates in Mirri and Carletti's *Antiche Camere delle Terme di Tito* (Rome, 1776). This, however, is not surprising, having regard to the difficulties of drawing roof decorations at a great height and by artificial light.

**163.** (31<sup>v</sup>)

} These are both fantastic subjects, perhaps of the  
**164.** (33) Back blank } artist's own invention.

**165.** (34) Back blank.

A design copied from a mosaic pavement.

## APPENDIX I.

### THE INVENTORY OF THE PROPERTY OF ANDREAS CONER.

Archivio di Stato, Rome. *Vol.* 414. *Reg. Iac. Apocellus.*

C. 148.

Die Veneris octava Novembris 1527.

Inventarium bonorum quondam Andreae Conerii repertorum in ejus hereditate per D. Blasium Schuryker<sup>1</sup> exequutorem testamenti.

In domo D. Angeli Saurii

Due materazie, duo linteamina usata, due camisiae usatae, una coperta de tela alba, et cappa de panno nigro, par unum caligarum et gipponus.<sup>2</sup> Presentibus D. Jo. Euskirchen procuratore contradictarum, et D. Jo. de Ritiis alias Bulgaro clerico Firmanae diocesis testibus.

In domo D. Jo. Sander notarii Rote<sup>3</sup>

Duae capsae una clavis clausa et ferrata, altera sera referte libris.

In capsa habente seram fuerunt libri infrascripti

Dictionarium Grecum Guarini.<sup>4</sup> Callidii<sup>5</sup> [*sic*] Ptolomei Μαθηματικῆς συντάξεως in greco et pergameno. Leo de Balneolis<sup>6</sup> liber latinus in Astrologia. Cornucopia Sipontini.<sup>7</sup> Bartholomeus<sup>8</sup> de proprietatibus rerum in pergameno scriptus. Opus Jo. Veneri.<sup>9</sup> Geographia Ptolomei

<sup>1</sup> Probably the same name as Schweycker, *Röm. Quartalschrift* Suppl. xii, 138. He appears as witness to another document (c. 150) as 'artium et medicinae doctor.'

<sup>2</sup> A 'pourpoint' (French) or waistcoat.

<sup>3</sup> 'Ioannes Sander de Nordhusen palatii causarum apostolici notarius,' Canon of Erfurt in the diocese of Mainz, is mentioned more than once in the *Liber Confraternitatis B. Marie de Urbe* or dell' Anima (Rome, Typ. Propaganda Fide, 1875, pp. 117, 256), of the hospital of which he was provisor. Cf. Nagl. *Urkundliches zur Geschichte der Anima in Rom.* (*Röm. Quartalschrift* Suppl. xii. p. 24 sqq., 72). He is buried in the church (Forcella, *Iscrizioni delle chiese di Roma*, vol. iii, p. 453, No. 1098). His house, close by, was perhaps designed by Bramante (Letarouilly, *Edifices de Rome moderne*, iii. 667).

<sup>4</sup> Varinus Phavorinus (Brunet iv. 598).

<sup>5</sup> Not printed till 1538 (Brunet iv. 947).

<sup>6</sup> I have not been able to identify this author.

<sup>7</sup> The Cornucopia linguae latinae of Nicolaus Perottus (Brunet iv, 505).

<sup>8</sup> Bartholomeus de Glanvilla Anglicus (Brunet ii, 1619).

<sup>9</sup> Possibly Verini (Brunet v, 1138 sq.).

in *latino*<sup>1</sup> greco scripta in papiro. Aesopus grecus in littera Aldi.<sup>2</sup> Euclides latinus. Epitome<sup>3</sup> Jo. de Monte regio. Grapaldus<sup>4</sup> de partibus aedium. Dictionarium Jani Lascaris<sup>5</sup> grecum scriptum manu. Virgilius cum commento. Dioscorides grecus impressus.<sup>6</sup> Elegantie<sup>7</sup> Laurentii Vallae. Mechanica<sup>8</sup> Pappi Alexandrini greca scripta in papiro. Opuscula Nicolai Leonici.<sup>9</sup> Chronica Eusebii latina. Hieronis<sup>10</sup> Πνευματικά greca scripta manu. Excerpta latina. Opusculum Amerucii<sup>11</sup> [*sic*] philosophi grecum cum figuris mathematicis. Epigrammata graeca. A. Gellius Moretus [*sic*] Manilius. Docimius<sup>12</sup> auctor Grecus in Mathematica scriptus manu. Polygonorum mensuratio cum aliis libellus grecus scriptus in papiro. Hieronis<sup>13</sup> introductiones geometricae graece scriptae. Julius Pollux. Menelaus<sup>14</sup> grecus scriptus. Lucianus grecus. Suetonius Aldi. Augustinus Riccius<sup>15</sup> de motu octavae sphaerae. Statius scriptus. Etymologica Greca. Archimedes<sup>16</sup> Grecus scriptus *et* cum fragmentis. Apsyrthius<sup>17</sup> de Medicina veterinorum grecus, scriptus in pergamento, que recepit D. Blasius exequutor vigore testamenti. Strabo latinus. Petrarcha vulgare. Tabula Cebetis Vita Homeri, greci ambo. Elegantie<sup>18</sup> Thome magistri grecae. Serra parva. Duae serae. Saqus canabinus.

#### In alia capsula confixa clavis

Opera Jo. Pici Mirandulani.<sup>19</sup> Argonautica Apollonii. Aristoteles de animalibus ex interpretatione Theodori. Suidas. Musica Ptolomei greca scripta. Fasciculus temporum. Blondus<sup>20</sup> de Roma instaurata. Raphael<sup>21</sup> Volaterranus commentariorum urbanorum. Historia Josephi latina. Chronica Sigeberti.<sup>22</sup> Proverbia Erasmi.<sup>23</sup> Vegetius de re militari. Plautus, *Budeus de Asse*, Juvenalis, Justinus, Lucanus, Pollux, *Valerius*

<sup>1</sup> The words in italics are erased in the original.

<sup>2</sup> The edition of 1505 (Brunet i, 84).

<sup>3</sup> Epitome in Ptolemaei magnam compositionem (not printed till 1543 (?); Brunet iii, 1855).

<sup>4</sup> Brunet ii, 1710.

<sup>5</sup> Never printed, apparently.

<sup>6</sup> An Aldine edition, either of 1499 or of 1518 (Brunet ii, 733).

<sup>7</sup> Printed first in 1471, and frequently afterwards.

<sup>8</sup> Not printed until 1588, and then only in a Latin translation (Brunet iv, 355).

<sup>9</sup> Leonicens (Hain\* 10018-21, Copinger 3544, Brunet iii, 986).

<sup>10</sup> Hieronis Πνευματικά (Christ, *Geschichte der griechischen Litteratur*, § 662, p. 870 sq.)

<sup>11</sup> Apparently unknown.

<sup>12</sup> Apparently unknown.

<sup>13</sup> See Christ, *loc. cit.*

<sup>14</sup> Sphaericorum lib. iii, not printed till 1558 (Brunet iii, 1622, v. 790).

<sup>15</sup> Augustinus Ritiis (Hain\* 13917; not in Brunet).

<sup>16</sup> Not printed till 1544 (Brunet i, 384).

<sup>17</sup> Printed in 1537 in Grynaeus, *Veterinaria Medicina* (Basel).

<sup>18</sup> Published in 1517 (Brunet v, 829).

<sup>19</sup> Brunet iii, 636.

<sup>20</sup> First printed about 1471 (Brunet i, 978).

<sup>21</sup> Printed in Paris 1510, 1515, 1526 (Adelung and Rotermund, *Allgemeines Gelehrten-Lexicon* [Bremen 1813] iv, 353).

<sup>22</sup> Brunet v, 378, 'Sigeberti Gemblacensis coenobitae chronicon ab anno 381 ad 1113' (printed in 1513).

<sup>23</sup> Hain 6663; Brunet ii, 1039.

Victrivius [*sic*]. Strabo grecus. Cleomedes<sup>1</sup> grecus scriptus. Institutiones grece grammatices. Julius Firmicus<sup>2</sup> Astronomicorum. Valerius Flaccus. Ptolomei liber *Μαθηματικῆς συντάξεως* in littera greca moderna non ligatus, conculcatus pedibus Barbarorum. Cato de re rustica scriptus manu. Theodorinus<sup>3</sup> de radialibus impressionibus scriptus manu cum libello greco Georgii<sup>4</sup> *Προεκδικῶς περὶ ἡριδι*. Astrarium latinum scriptum. Hippocratis de Astrologia medicorum. Chirurgia Albucasis<sup>5</sup> scripta in pergameno, quam cepit exequutor testamenti D. Blasius. Plinius cum Cornelio Celso simul ligati. Thucydides cum correctionibus latinis. Opera Campani.<sup>6</sup> Historia Calinit.<sup>7</sup> Index Plinianus. Summa Arithmetice et geometriæ vulgari. Odyssea Homeri. Cornelius Tacitus. Acta Concilii Constantiensis. Canones Astrolabii latini scripti. Commentum in Nicomachum<sup>8</sup> grecum scriptum. Historia vulgaris Marci Poli Veneti scripta. Quaedam Jo. Coclaei<sup>9</sup> scripta. *Apicius scriptus*. Pindarus Grecus. Calepinus.<sup>10</sup> Homerus. Ludus scaccorum. Orationes Ciceronis in littera Aldi in tribus voluminibus.<sup>11</sup> Grammatica Theodori Gazæ.<sup>12</sup> Martialis. Paulus Middelburgensis<sup>13</sup> de numero atomorum. Apicius<sup>14</sup> de re Coquinaria. Erotemata<sup>15</sup> Chrysoloræ. Theoria<sup>16</sup> planetarum Purbachii. Boetius scriptus. Epistole Ciceronis. Comoediae Aristophanis. Commentarii Caesaris scripti. Decades Titi Livii in 4<sup>or</sup> voluminibus. Arithmetica vulgaris alias summa Arithmetice fratris Lucae. Riccardus Cervinus<sup>17</sup> de annis solaribus. Calcidius<sup>18</sup> diaconus. Euclides Latinus. Presentibus D. Jo. Euskirchen predicto Philippo Aldehen et Guntero Dipel clerico Moguntin. diocesis et D. Jo. Sander notario, qui apertis capsis discessit testibus. Apicius scriptus, quem habuit exequutor [*sic*] presentibus quibus supra testibus excepto D. Jo. Sander, qui apertis capsis et expositis libris discessit [*sic*] cum non videret aliud esse quam libros.

<sup>1</sup> A Latin translation, Cleomedes, De contemplatione orbium excelsorum disputatio, Brixiae, 1490, is recorded by Hain \*5450 (cf. Copinger's additions), Brunet ii, 100.

<sup>2</sup> Iulius Firmicus de Nativitatibus (Hain \*7121; Brunet ii, 1270).

<sup>3</sup> Apparently unknown.

<sup>4</sup> Georgius Gemistus (?) (Brunet ii, 1526).

<sup>5</sup> The work of an Arab; published with some editions of Guido di Cauliaco (Hain 4810, 4813; Copinger 1550; Brunet i, 200, 1384).

<sup>6</sup> Brunet i, 1521.

<sup>7</sup> Unknown—unless it is some work by Vincenzo Calmeta, who appears in a collection entitled *Fioretto di cose nove nobilissime*, Venice, 1508 (Brunet ii, 1266).

<sup>8</sup> Nicomachus Gerasenus, author of a treatise on arithmetic, printed in 1538 (Brunet iv, 70).

<sup>9</sup> A writer on music and religious controversialist (Brunet ii, 117).

<sup>10</sup> Ambrosius Calepinus, the author of a Latin dictionary, printed, under the title of *Cornucopiae*, in 1502 (Brunet i, 1474).

<sup>11</sup> Edition of 1519. The entry originally ran, 'Tertia pars orationum Ciceronis in littera Aldi.'

<sup>12</sup> Hain 7500.

<sup>13</sup> This work (printed in Rome in 1518) is thus described by Brunet (iv, 455): 'Opusculé dans lequel l'auteur donne des calculs curieux sur les résultats possible du prêt à intérêts, et où il préconise le Mont-de-Piété, nouvellement établi à Rome.' His tombstone is in S. Maria dell'Anima (Forcella, *Iscrizioni delle chiese di Roma*, vol. iii, p. 451, No. 1092).

<sup>14</sup> First published in 1542 by Hummelberg.

<sup>15</sup> Hain 5015, 5016; Copinger 1604; Brunet i, 1892.

<sup>16</sup> Theorice Planetarum (Hain \*13595, \*13596, 13597; Copinger 4994; Brunet iv, 978).

<sup>17</sup> Apparently unknown.

<sup>18</sup> Perhaps the commentary and translation of the Timæus of Plato by Chalcidius, published in Paris in 1520 (Brunet iv, 703).

## Eadem die

D. Jo. Euskirchen procurator contradictarum reddidit prefatis D. Angelo et Blasio exequutoribus computum se pro D. Andrea exposuisse.

Primo pro alimentis ipsius in infirmitate et duarum mulierum que ejus curam habuerunt videlicet Catharine Lipsiensis et Antonine Salutiensis ducatos quatuor auri largos, presentibus dictis mulieribus attestantibus esse verum, quia fuerunt presentes quando deposuit eos in pluribus vicibus ducatos 4.

Item ducatos duos similes pro ejus sepultura et portatura ad sepulcrum, presente me et Quirino Galler et D. Hermannno Crol<sup>1</sup> . . . ducatos 2.

Item in presentia D. Blasii solvit D. Catharinae pro suo salario ducatos duos similes, ducatos 2, quia servivit de die et de nocte per dies octo et . . . ducatos 2.

Antonine unum ducatum similem qui servivit de die et per primam noctem . . . ducatum 1.

Item Julios duos . . . . . pro pensione unius materazii et coperte et portatura earundem et reportatura in domum Angeli et extra eam . . . Jul. 2.

Dictum. Jo. de Riciis alias Bulgaro declaravit se in infirmitate ejusdem D. Andreae exposuisse ad Julios septem in lignis, vino, pane et aliis, presentibus dictis duabus mulieribus et facientibus fidem quod idem Jo. emit de suis pecuniis unam somam lignorum et portavit panem et vinum et suo iudicio credere quod non exposuerit minus quam dixit, attentis temporibus et caritate rerum . . . Jul. 7.

Que dicti exequutores admiserunt et promiserunt solvere de primis pecuniis redigendis ex hereditate. Actum in domo D. Angeli Saurii, Presentibus Jo. Bernal de Cita rodorico et quoad factum Jo. Ricii, presente Jo. Euskirchen et quoad factum Jo. Euskirchen, presente Jo. Ricio cum dicto Jo. Bernal testibus.

Die 21 Novembris fuit venditum suprascriptum argentum pro juliis Quinquaginta, de quibus Bulgarus habuit julios trigintaseptem et D. Jo. Euskirchen restantes tredecim in deductionem sui crediti.

Ego Bulgarus abui [*sic*] supra scriptum Jul. 37.<sup>2</sup>

## Eadem die

Inventarium bonorum dicti quondam D. Andree repertorum in c<sup>a</sup> [camera] ipsius in palatio apostolico factum per eundem Blasium exequutorem.

Ilias Homeri. Odyssea Homeri. Horatius in littera Aldi. Horatius cum commento. Metamorphosis Ovidii in pergameno scripta. Epistole

<sup>1</sup> Both of these names occur in the *Liber Confraternitatis B. Marie de Anima* (reprinted in 1875—Rome, Propaganda Fide, pp. 132, 133): 'die 26 ap. 1524 (receptus est) dñs Hermannus Kroll de Wetter, clericus Magunt. dioc. scriptor archivii Romana curie. . . .' 'Quirinus Galler, clericus Pataviensis dioc(es)is) 26. Apr. 1526.' The former appears as 'provisor hospitalis' in 1533 (Nagl, *op. cit.* 34).

<sup>2</sup> This is a signed receipt.

Heroidum Ovidii. Tibullus. Duo curtini de ferro, unus magnus unus mediocris, alius parvus. Una regula ferrea. Alia regula ferrea. Unum pugnale. Virga argentea. Un pezo d'oro in scatuletta de Othono data D. Jo. Euskirchen portanda ad domum D. Jo. Sander ad alia bona.<sup>1</sup> Actum in dicta camera presentibus eodem d. Jo. et d. Jacobo Schutz preposito Velunen.<sup>2</sup> testibus. Et ego notarius habui collectanea ipsius in Epig. greca, et exequutor habuit pugnale.

Eadem die

Ego<sup>3</sup> notarius per attestationem d. Jacobi Schutz et Ursuline Venete feci fidem dicto D. exequutori quod feci dicto quondam Andree expensas hostie<sup>4</sup> per tempus quod ibi fuimus, fuimus autem per mensem circa ubi exposui pro persona ejus ad ducatos septem cum dimidio et amplius, et quia ipsi fuerunt in nostra societate et viderunt et nobiscum vixerunt et tantundem tetigerunt unumquemque ipsorum expendere. Fuit etiam nobiscum D. Jo. Baptista de Robertis et D. Hermannus Croll qui idem sciunt.

Amplius idem quondam Andreas vixit expensis meis a medio Julio usque ad xxiiij Septembris exceptis aliquot x diebus quibus habuit panem, vinum et carnes in palatio. Sciunt mei familiares Jo. Trunnilus qui adhuc presens est et Antonina tunc mea ancilla et duo qui discesserunt Nicolaus et Jo. Hugonii. Pro condicione temporum que fuerunt credo recte deberi septem ducatos per mensem, salva moderatione; obtuli ei facere fidem ad omne eorum beneplacitum.

<sup>1</sup> The words 'data D. Jo. Euskirchen' have been added later.

<sup>2</sup> Belluno?

<sup>3</sup> The whole document is in the handwriting of Jacobus Apocellus. He was, according to the inscription on his tombstone in S. Maria dell' Anima (Forcella *cit.* No. 1101), a native of Speyer, and learned in Greek, Hebrew, and Latin. He died in 1550.

<sup>4</sup> Ostia.

## APPENDIX II.

### COMPARISON BETWEEN CERTAIN DRAWINGS ATTRIBUTED TO MICHELANGELO AND THOSE OF CONER.

#### *British Museum—*

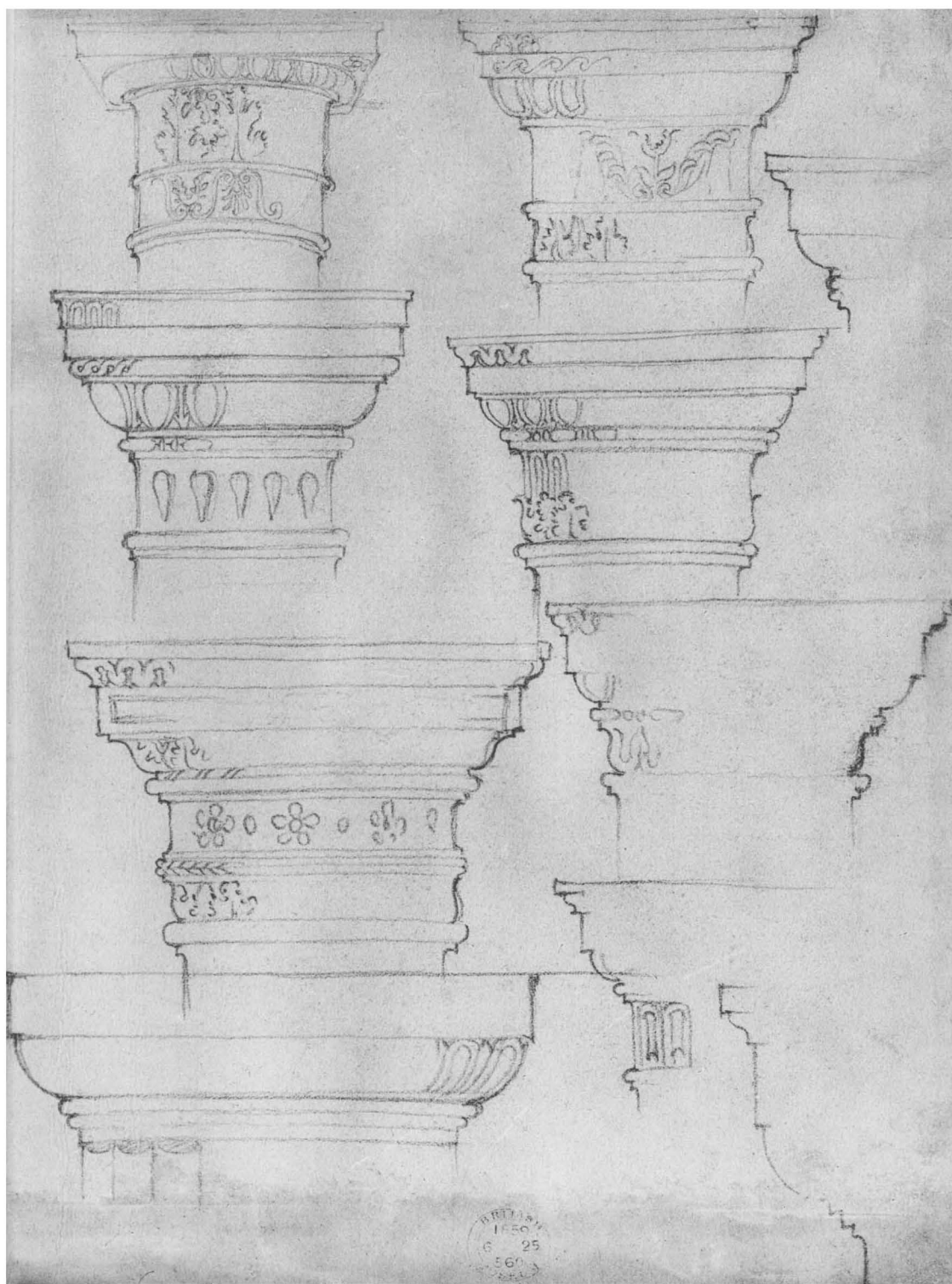
1859-6-25-549	(Berenson 1492)	Red chalk	$5\frac{1}{4} \times 8\frac{1}{2}$ inches	No certain correspond- ence.
1859-6-25-560-1	(Berenson 1506)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ inches	Coner <b>76</b>
I <sup>v</sup>	...	...	...	See Plate A
				<i>a</i> = Coner <b>119<sub>a</sub></b>
				<i>b</i> = " <b>119<sub>b</sub></b>
				<i>c</i> = " <b>122<sub>b</sub></b>
				<i>d</i> = " <b>119<sub>c</sub></b>
				<i>e</i> = " <b>119<sub>d</sub></b>
				<i>f</i> = " <b>119<sub>e</sub></b>
				<i>g</i> = " <b>120<sub>b</sub></b>
				<i>h</i> = " <b>120<sub>d</sub></b>
				<i>i</i> = " <b>120<sub>a</sub></b>
				<i>j</i> = " <b>122<sub>f</sub></b>
2	(Berenson 1505)	ditto	ditto	See Plate B
				<i>a</i> = Coner <b>88<sub>a</sub></b>
				<i>b</i> = " <b>92<sub>a</sub></b>
				<i>c</i> = " <b>89<sub>a</sub></b> (archi- trave only)
				<i>d</i> = " <b>89<sub>b</sub></b> (archi- trave only)
				<i>e</i> = " <b>87<sub>a</sub></b> (base)
				<i>f</i> = " <b>49</b> (part of de- tail on right)
2 <sup>v</sup>	...	...	...	<i>g</i> = " <b>93<sub>a</sub></b>
				Sketches for a building (see <i>supra</i> , p. 8).

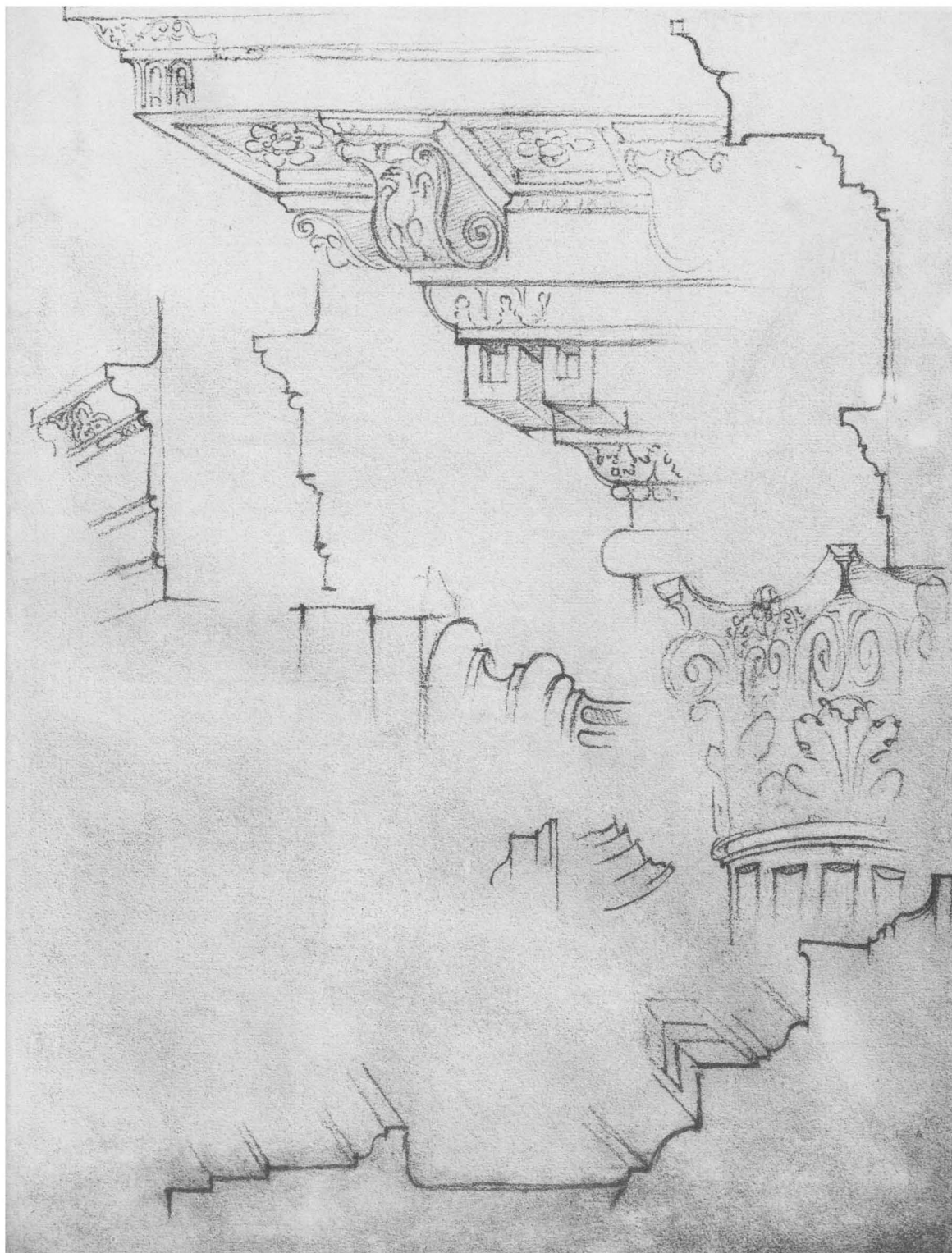
#### *Casa Buonarroti, Florence—*

Cornice 22 No. 1	(left half)	(Alinari <sup>1</sup> 1006)	Red chalk	$11\frac{1}{4} \times 17$ ins.	<i>a</i> = Coner <b>137<sub>f</sub></b>
					<i>b</i> = " <b>137<sub>e</sub></b>
					<i>c</i> = " <b>147<sub>a</sub></b>
					<i>d</i> = " <b>140<sub>a</sub></b>
					<i>e</i> = " <b>140<sub>b</sub></b>
					<i>f</i> = " <b>144<sub>b, d</sub></b>
					<i>g</i> = " <b>148<sub>a</sub></b>
					<i>h</i> = " <b>148<sub>c</sub></b>

<sup>1</sup> The reference is to the series of photographs of drawings by old masters, which has a separate numbering.







<i>Casa Buonarroti,, Florence</i> (continued)—					
ditto	(right half)	(Alinari 1004)	...	...	...
					<i>a</i> = Coner <b>123</b>
					<i>b</i> = " <b>124<sub>a</sub></b>
					<i>c</i> = " <b>124<sub>c</sub></b>
					<i>d</i> = " <b>124<sub>d</sub></b>
					<i>e</i> = " <b>125<sub>b</sub></b>
					<i>f</i> = " <b>125<sub>a</sub></b>
					<i>g</i> = " <b>126<sub>b</sub></b>
					<i>h</i> = " <b>131<sub>a</sub></b>
					<i>i</i> = " <b>131<sub>b</sub></b>
					<i>j</i> = " <b>132<sub>a</sub></b>
					<i>k</i> = " <b>132<sub>b</sub></b>
	(left half reverse)	...	...	...	<i>a</i> = Coner <b>138<sub>f</sub></b>
					<i>b</i> = " <b>138<sub>h</sub></b>
					<i>c</i> = " <b>117<sub>c</sub></b>
					<i>d</i> = " <b>116<sub>h</sub></b>
					<i>e</i> = " <b>117<sub>a</sub></b>
					<i>f</i> = " <b>117<sub>b</sub></b>
					<i>g</i> = " <b>138<sub>j</sub></b>
					<i>h</i> Not determin- able
					<i>i</i> = " <b>115<sub>f</sub></b>
					<i>j</i> = " <b>115<sub>g</sub></b>
					<i>k</i> = " <b>115<sub>c</sub></b>
					<i>l</i> = " <b>116<sub>j</sub></b>
					<i>m</i> = " <b>117<sub>d</sub></b>
					(base only)
	(right half reverse)	...	...	...	<i>a</i> = Coner <b>116<sub>b</sub></b>
					<i>b</i> = " <b>116<sub>c</sub></b>
					<i>c</i> = " <b>116<sub>e</sub></b>
					<i>d</i> = " <b>68<sub>c</sub></b>
					<i>e</i> = " <b>68<sub>a</sub></b>
Cornice 22 No. 2	(left half)	(Alinari 1002)	ditto	ditto	<i>a</i> = Coner <b>84<sub>a</sub></b>
	(right half)	(Alinari 1003)	...	...	<i>b</i> = " <b>84<sub>b</sub></b>
					= Coner <b>77</b>
					(Basilica Aemilia)
ditto	(reverse left half)	...	...	...	<i>a</i> = Coner <b>112<sub>a</sub></b>
					<i>b</i> = " <b>113<sub>c</sub></b>
					(cornice)
					<i>c</i> = " <b>113<sub>c</sub></b>
					(plinth moulding)
					<i>d</i> = Coner <b>113<sub>d</sub></b>
ditto	(reverse right half)	...	...	...	<i>a</i> = Coner <b>49<sub>a</sub></b>
					<i>b</i> = " <b>49<sub>b</sub></b>
Cornice 23 No. 3		(Alinari 1016)	ditto <sup>1</sup>	ditto	<i>a</i> = Coner <b>81<sub>b</sub></b>
					<i>b</i> = " <b>82</b>
					<i>c</i> = " <b>83<sub>e</sub></b>
					<i>d</i> = " <b>83<sub>d</sub></b>
					<i>e</i> = " <b>75</b>
	(left half reverse)	(Alinari 1035)	...	...	<i>a</i> = Coner <b>81<sub>a</sub></b>
					<i>b</i> = " <b>83<sub>b</sub></b>
					<i>c</i> = " <b>83<sub>d</sub></b>
	(right half reverse)	...	...	...	<i>a</i> = Coner <b>76</b>
					(capital)
					<i>b</i> = " <b>78</b>

<sup>1</sup> The two halves have been photographed together in this case.

*Casa Buonarroti, Florence* (continued)—

Cornice 23 No. 4	(left half)	(Alinari 1005)	ditto	ditto	$a = \text{Coner } 109d$ (in profile $b = \text{ " } 85$ $c = \text{Not determinable}$ $d = \text{Coner } 90a$ $a = \text{Coner } 73a$ $b = \text{ " } 74$ $c = \text{ " } 109c$ $d = \text{ " } 109a$ $a = \text{Coner } 109b$ $b = \text{ " } 110c$ $c = \text{ " } 110d$ (shown as if plain) $d = \text{Coner } 111b$ $e = \text{(architrave unidentified)}$ $a = \text{Coner } 72a$ $b = \text{ " } 72b$ $c = \text{ " } 71b$ $d = \text{ " } 73b$ $c = \text{Coner } 96$ (cap only) Analogy not traceable
	(right half)	(Alinari 1007)	...	...	
	(left half reverse)	...	...	...	
	(right half reverse)	...	...	...	
Cornice 24 No. 5	...	...	Pen and ink	$11\frac{1}{4} \times 17$ ins.	
Cornice 24 No. 7	...	...	Pen and ink, sepia shading	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	
Cornice 58 No. 8		(Berenson 1457)	Red chalk	$11\frac{1}{2} \times 17$ ins.	$a = \text{Coner } 32b$ $b = \text{ " } 32a$ $c = \text{ " } 53?$ $d = \text{Not identifiable}$ $e = \text{ " }$ $f = \text{ " }$
Cornice 58 No. 9		(Berenson 1458)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	Base profiles, not certainly identifiable
Cornice 58 No. 10		(Berenson 1459)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	Base profiles, not certainly identifiable

## APPENDIX III.

<i>Kunstgewerbemuseum, Berlin</i> —	3826 (Fig. 3, p. 41)	$a = \text{Coner } 83d$ $b = \text{ " } 73a$ $c = \text{ " } 107a$
	3827 (Fig. 4, p. 50)	$a = \text{ " } 116a$ $b = \text{ " } 116e$ $c = \text{ " } 116b$ $d = \text{ " } 116c?$ $e = \text{ " } 112a$ $f = \text{ " } 102$ (later hand)
	3829 (Fig. 6, p. 62)	$a = \text{ " } 123$ (later hand) $b = \text{ " } 124a$ $c = \text{ " } 125b$ $d = \text{ " } 124d$

## APPENDIX IV.

### THE GIOSTRA OF 1565.

The tournament of 1565, held in the Cortile di Belvedere (the lower of the two courts shown in Coner 25) under Pius IV in honour of the wedding of Annibale Altemps and Ortensia Borromea, was an affair of great magnificence, and its memory has been perpetuated by three engravings which form part of the *Speculum Urbis Romae* published by Antonio Lafreri and his successors. Two views appear as Nos. 353, 354 of the collection which was formerly in Mr. Quaritch's possession, and is the most complete known (see *Bernard Quaritch's Rough List*, No. 135, pp. 119 *sqq.*). No. 353 is an oblong view looking towards the Teatro di Belvedere, with the unfinished dome of St. Peter's on the right,<sup>1</sup> while No. 354 is an upright view in the opposite direction, towards the Giardino della Pigna: so that Mr. Quaritch's description of the latter as 'a copy of the same plate, a little smaller,' is hardly accurate.<sup>2</sup>

No. 355 is a plan of the Teatro itself, and as the descriptive text which occurs on it, though it has been already quoted in part by Michaelis (*Jahrbuch des Instituts*, 1890, p. 12, n. 23, cf. p. 41, n. 153),<sup>3</sup> may be of interest in regard to the history of this part of the Vatican, I give it in full:—

'Fu dalla fe(lice) me(moria) di Giulio 2° fatto un Corridore per l'uso di andare dal sacro Palazzo apostolico, al luogo detto Belvedere, lungo canne 150 e più, et seruiua a dui giardini che haueua ordinati a piedi di esso, in dui piani, l'uno sopra stante all' altro, e questo per opera di m.<sup>4</sup> Bramante Architetto, dei primi dopo li antichi. Minacciando poi rouina detto edifitio, et mancandogli alcune cose fu dalle bon(e) me(morie) di Clemente 7° et Paulo 3° sotto la cura di m. Baldassare peruzzo, et dalla fe:

<sup>1</sup> It is reproduced by Letarouilly, *Le Vatican*, vol. i. Cour du Belvédère pl. 7, and by Ferri in *Rassegna d'Arte*, 1904, 94, Fig. L. Clementi, *Il Carnevale Romano* (Rome 1900) 232, 240, gives poor reproductions of both 353 and 354.

<sup>2</sup> A comparison with these views will show, I think, that a small view of the two courts in the Uffizi (No. 1713) which is doubtfully attributed to Bramante by Ferri, *Indice*, p. 183 cannot belong to a period earlier than 1565. It has indeed the diagonal lines across the lower court which appear in the plans of the tournament.

<sup>3</sup> Michaelis (*loc. cit.* n. 154) does not seem to realize the identity of the view he describes (No. 353) with that reproduced by Letarouilly.

<sup>4</sup> Messer.

re: di Giulio 3° per ingegno d'Antonio da sangallo instaurato.<sup>1</sup> Hoggi la Sta. di N.S. Pio 4° che non lascia di fare cosa di eterna memoria, della sede app<sup>ca</sup> hauendo considerato il luogo, ha con l'opera di m. Pirro Ligurio, in questi tempi architetto famoso, aggiuto a detto edifitio certe parti in quattro cantonate con due loggi di più, et un altro corridore pari al vecchio, et dalla Parte uerso Tramontana per testa, e da quello uerso il mezzo giorno ancora, ha fatto poggi dritti capacissimi ornati di Statue antiche, et ridottolo in forma di Teatro, lungo canne 65½ e largo 33½ che si giudica una delle più belle, et notabil cose che siano state fatte dalle antiche in qua, et si puote chiamar, l'Atrio del piacere, doue facendouisi festa alcuna, facilmente possano stare LX<sup>ma</sup> 2 persone e più, con comodità d'entrar et uscire ciascuno a suo piacere, senza scomodo d'altri. Di che ne ha dato, et dara alli posterì, uero testimonio, la bellissima giostra, fatta in questo Carneuale dell' Anno 1565 per consecratione del luogo, et per honorare le Nozze dell' Ill<sup>mo</sup> Conte Aniballe Alt'emps et Ill<sup>ma</sup> S<sup>ra</sup> Ortensia Borromea, quale in altri fogli si è posta in luce.'

A separate account of this tournament exists, entitled *Descrittione de la Giostra fatta dal' ill<sup>mo</sup> et ecc<sup>mo</sup> Signor Conte Annibale Alta emps et da altri signori et cavalieri in Roma Nel Teatro di Belvedere; il Carneuale de l'anno MDLXV*. In Roma per Antonio Blado impressor Camerale; and contains a similar but smaller plan of the lower court. The description given (ff. B. ii. *sqq.*) is as follows:—

'E questo luogo, un Cortile nel Vaticano tra'l Palazzo del Papa, e 'l giardino di Belvedere, di lunghezza 66 canne, e di larghezza 32. Da l' un de' capi verso tramontana, ha una scala,<sup>3</sup> nominata da Bramate famoso Architetto che ne fu l'inventore: Questa cominciando dal piano del Cortile se ne va dritta sagliendo con dolcissimi scalini di Treuertino sino à la metà de la salita doue sbocca in un piano, che adorno di piedistalli, e di statue, e di balaustri, ha in faccia una vaghissima fontana. Da le bande di detta scala, sono scaglioni medesimamente di Treuertino à guisa di sedili, quali nō sono di minor comodità, che siano di vaghezza à quel luogo per goder questi simili spettacoli. Dal detto piano si diuide la scala in due brāche, l'una à man destra, e l'altra à sinistra: Le quali caminando à serpe si riuniscono sopra la fontana nel piano del primo giardino aperto di Belvedere. Da ciascuna di queste parti si vede egualmente la piazza, e tutte insieme sono capaci (per quel che si giudica) di 5 milia psone. Da l'altro capo congiunto con Torre Borgia ha un semicircolo, ò vero Theatro, che vogliam chiamarlo, che hora è tirato fino à la prima Cornice. Et di Scale in mezzo, e di scaglioni da le bande corrisponde à l'altro capo verso Belvedere: saluo che, doue gli scaglioni di quello sono dritti, quelli di questo sono in giro, come gira esso semicircolo: Intorno al quale sono molti Nicchi adornati di statue.' . . .

<sup>1</sup> Cf. Vasari, *Vite* (ed. Milanese), iv. 158.

<sup>2</sup> 60,000.

<sup>3</sup> This is not the famous 'Scala a Chiocchiola' near the N.E. corner of the upper giardino di Belvedere (A in our plan), but the staircase leading from the lower to the upper court, the latter generally now known as Giardino della Pigna, from the pine cone which was transported thither by Paul V (*Röm. Mitth.* 1903, 47).

‘Da la Banda destra ha il corridore, che va fino à le stanze di Belvedere, cominciato da Giulio secondo, e finito da Paulo III, il quale è di quattr’ ordini<sup>1</sup> il primo Dorico, il secondo Ionico, il terzo Corinto, e l’ quarto composto. Da la qual bāda destra è anco la porta principale, per onde s’entra nel Cortile per di fuor di Palazzo. Io dico destra, per rispetto d’esso Palazzo, e di Torre Borgia in particolare, da la quale io intendo che s’habbia sempre a pigliar la veduta in questo ragionamento. Da la sinistra, ha un corrispondente à l’altro corridore, fatto da N. Signore Pio Quarto.<sup>2</sup> Il quale, e con questo, e con altri accompagnamenti, l’ ha di maniera accomodato, ed adornato, che gli si puo ben dar nome di Theatro. Nel quale oltre à le comodità, e di loggie, e di finestre, e di scale: furono fatti molti palchi, et particolarmente da l’un de capi, nel piano de la fontana, e da l’altro sopra il semicircolo. Et da l’una, e l’altra banda infiniti altri sopra i cornicioni, e sotto gli archi d’ambedue gli ordini de l’uno, e l’altro corridore:

Ordinandoli però p modo, che la piazza, e le loggie attorno à lei, restarono libere, per seruitio solo de’ caualieri e de le genti loro. Et perche nel mezzo di detta piazza era una gran conca antica,<sup>3</sup> accommodata per farci una fontana, doue, prima haueuano deliberato di tramutarla ne l’angolo destro de le scale di Belvedere, per accompagnarla con un’ altra poi ne l’altro angolo sinistro; si risoluerono per hora di leuar anco questo impedimento dal campo. Et cosi la fecero sotterrare vicino al medesimo angolo destro, doue ancora si sta, hauendo anco fatto leuar tutte le pietre, che vi erano per la fabrica del medesimo luogo, ed appurarlo con arena, e con breccia per modo, che da tutte le parti era ugualissimo, e spedito. . . .

C. 1. ‘deputādo alquāti gentil’ huomini Romani, che hauessero cura di accommodarle (le gentildonne di Roma) e di far che non solo non stessero fra esse huomini, ma che non potessero manco passare per la porta donde esse entrauano al detto loco, la qual porta era una nuouamente fatta à man destra di Torre Borgia.’ The spectators are said to have numbered about 30,000.

<sup>1</sup> See **43, 45**. This is the corridor on the E. in the wing where are now the Galleria Lapidaria and the Museo Chiaramonti.

<sup>2</sup> This is the western wing: it is shown in the views of the Teatro (p. 83 *supra*) as having only two orders; but now has four, corresponding to the E. corridor.

<sup>3</sup> This is roughly indicated by Coner *supra*, **25**.

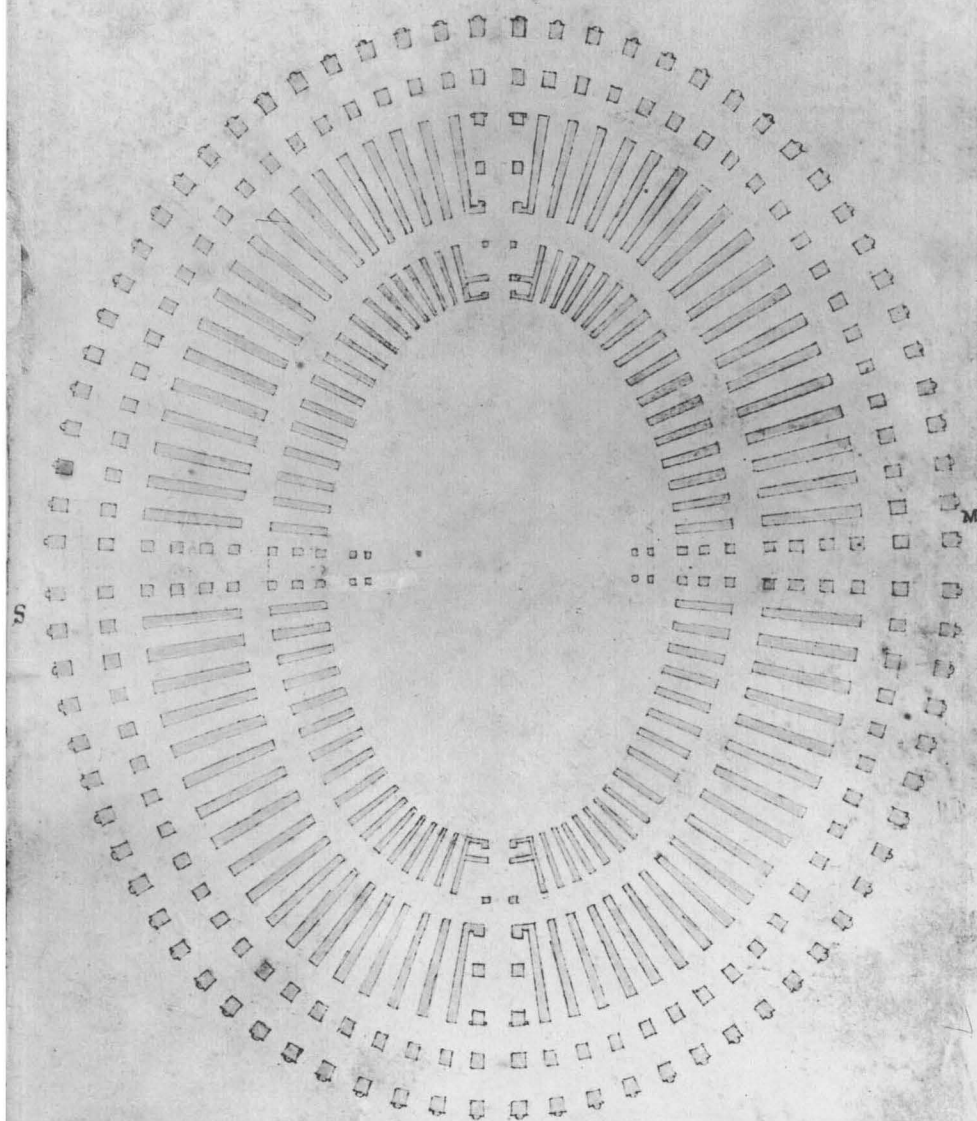


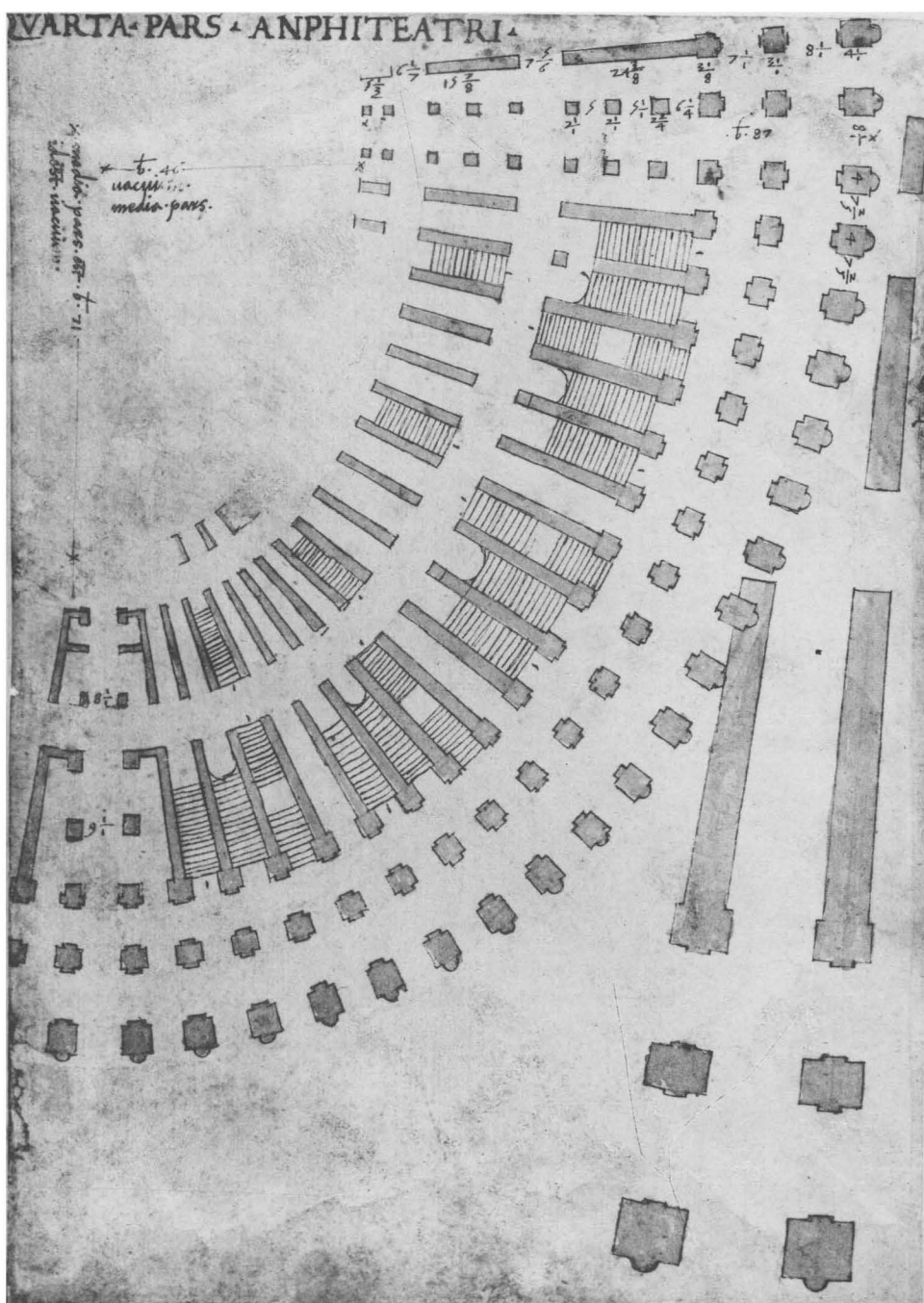


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LIBRO SVNT ME SVRATA CVM BRA  
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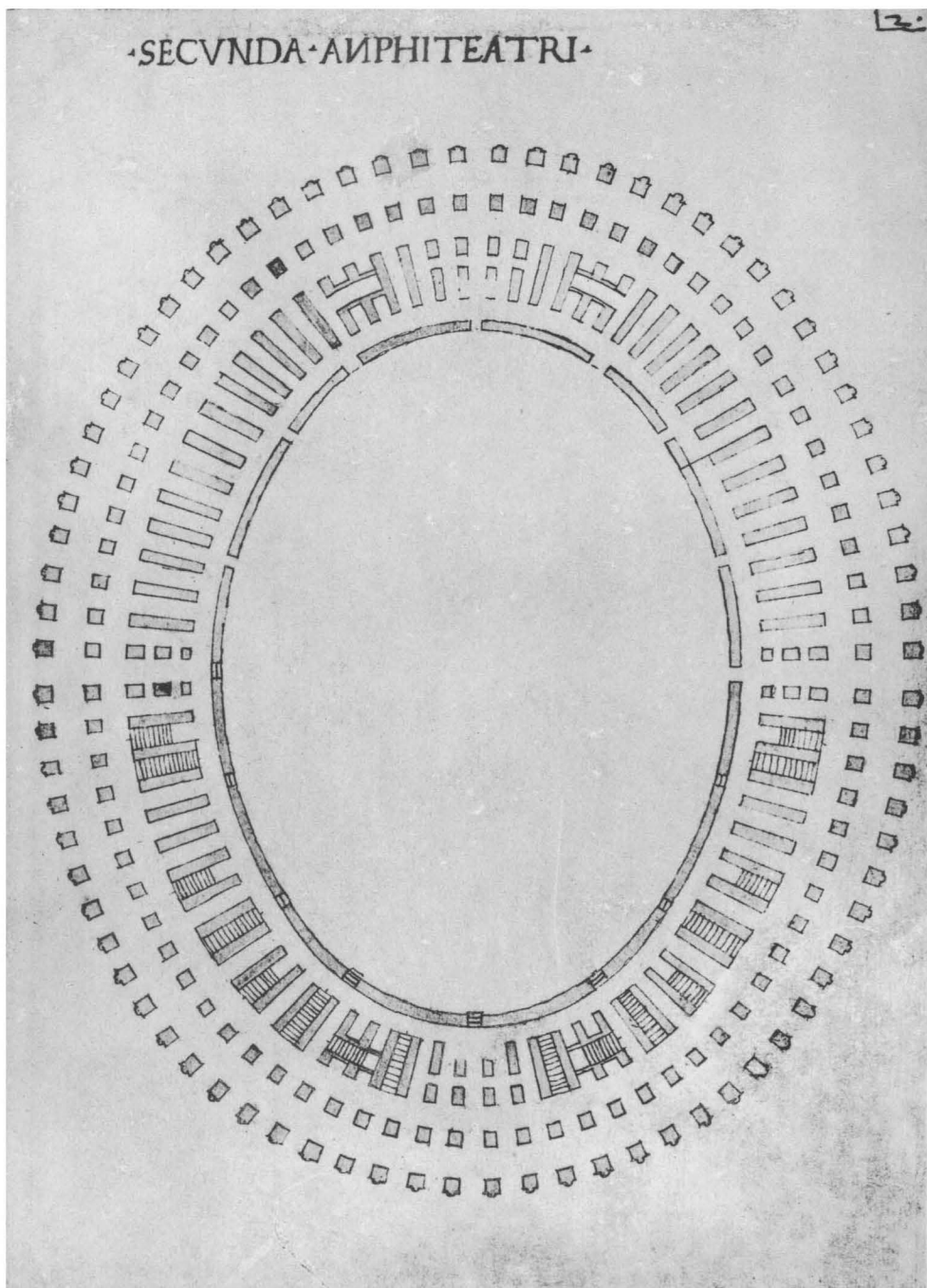
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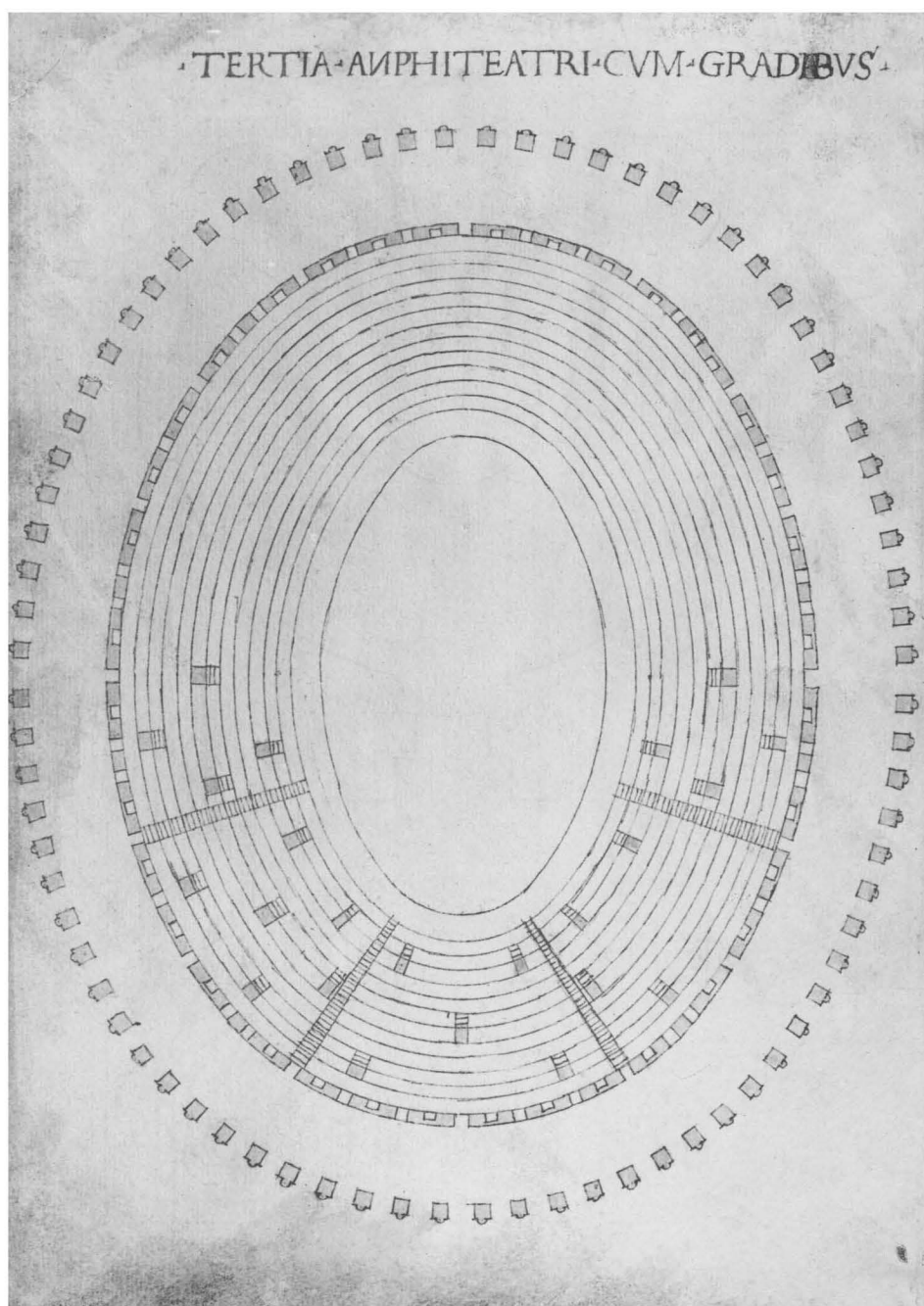


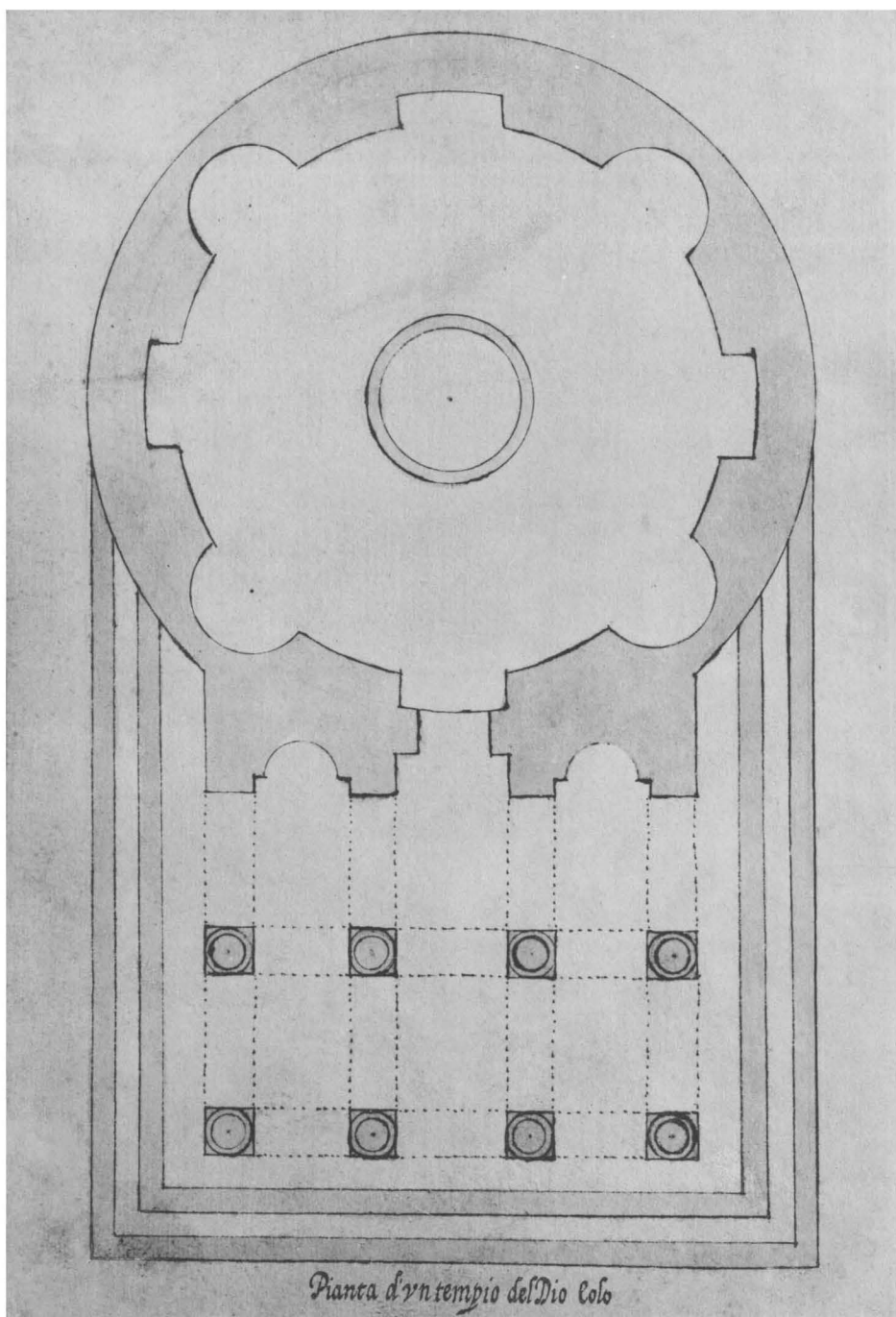


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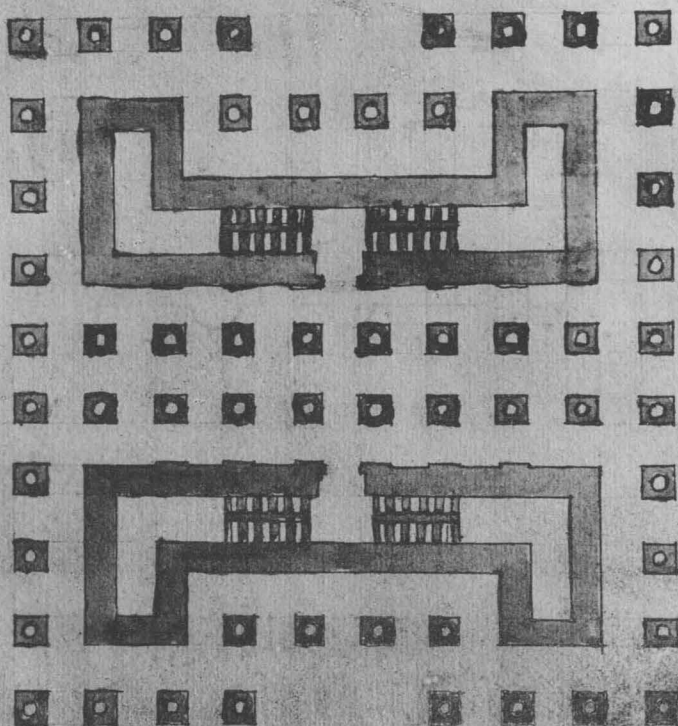
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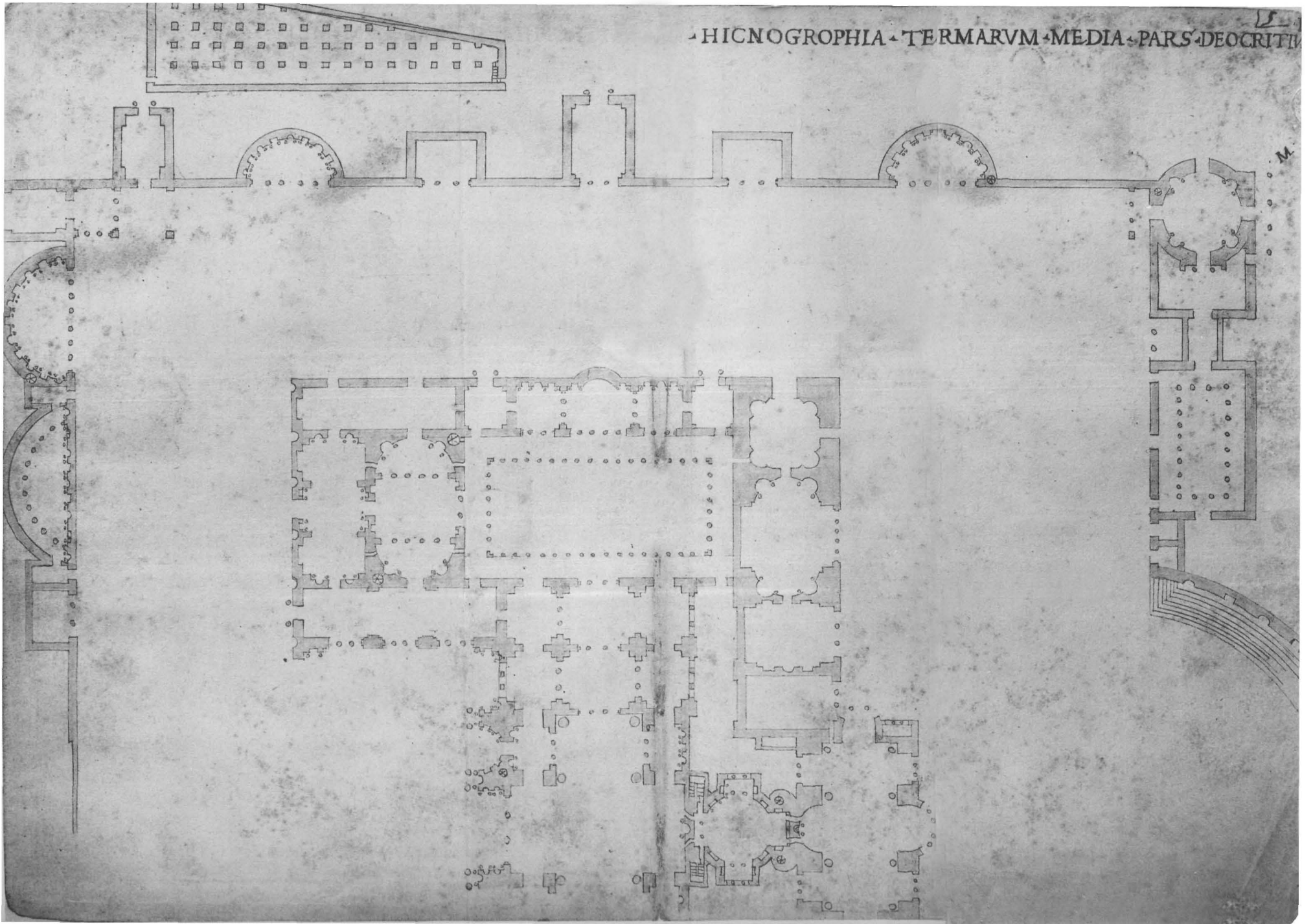
*Pianta del Serizonio*



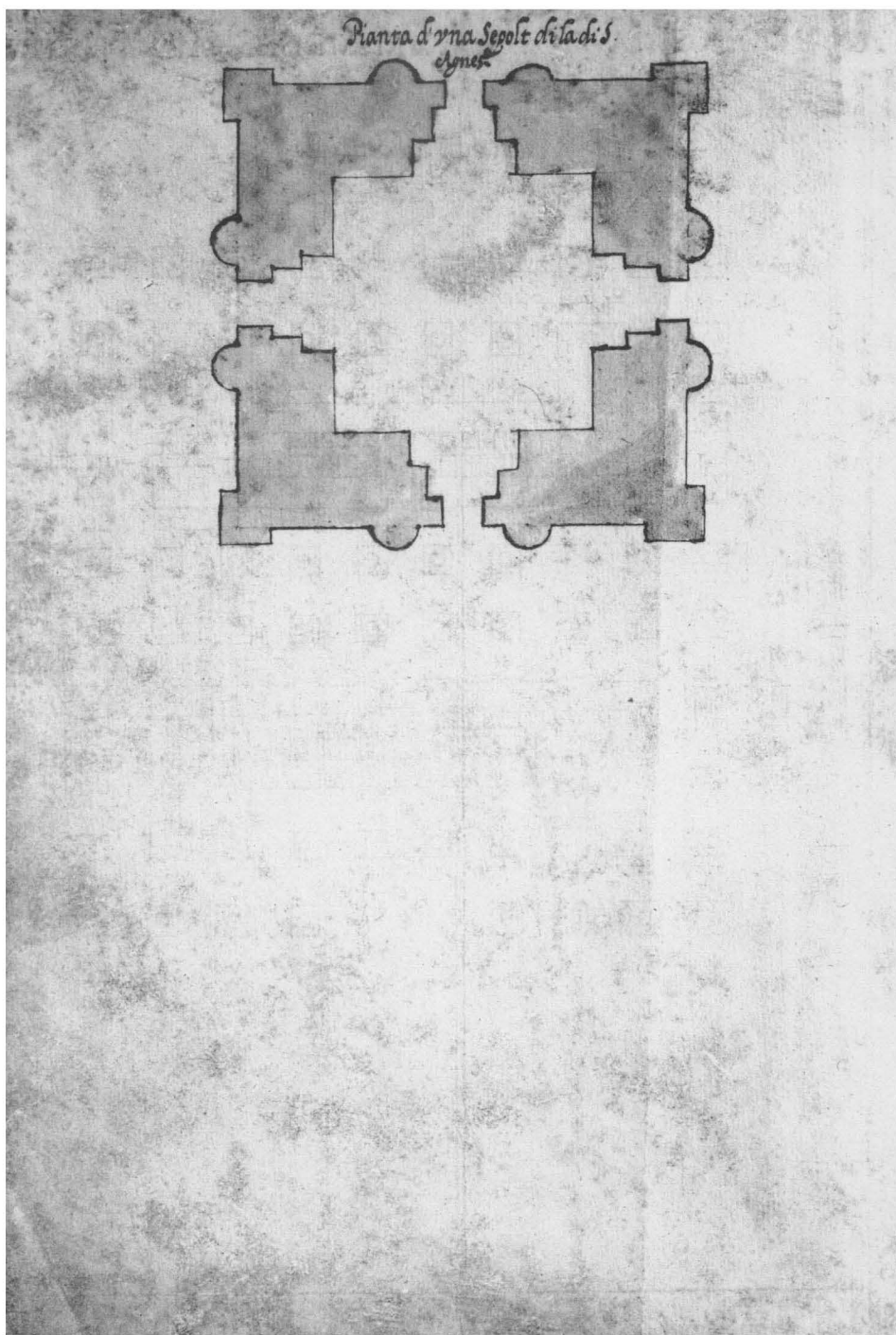


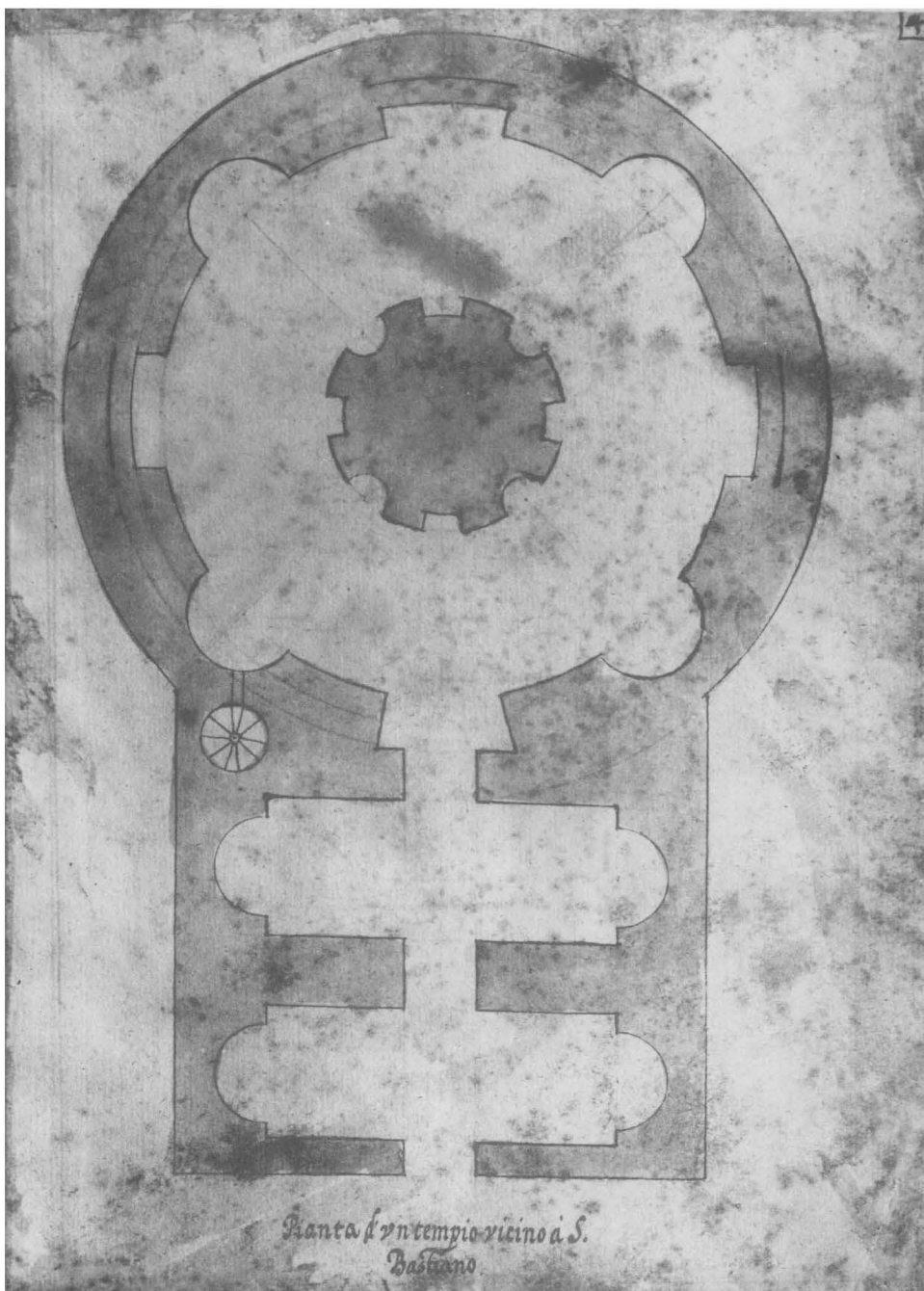


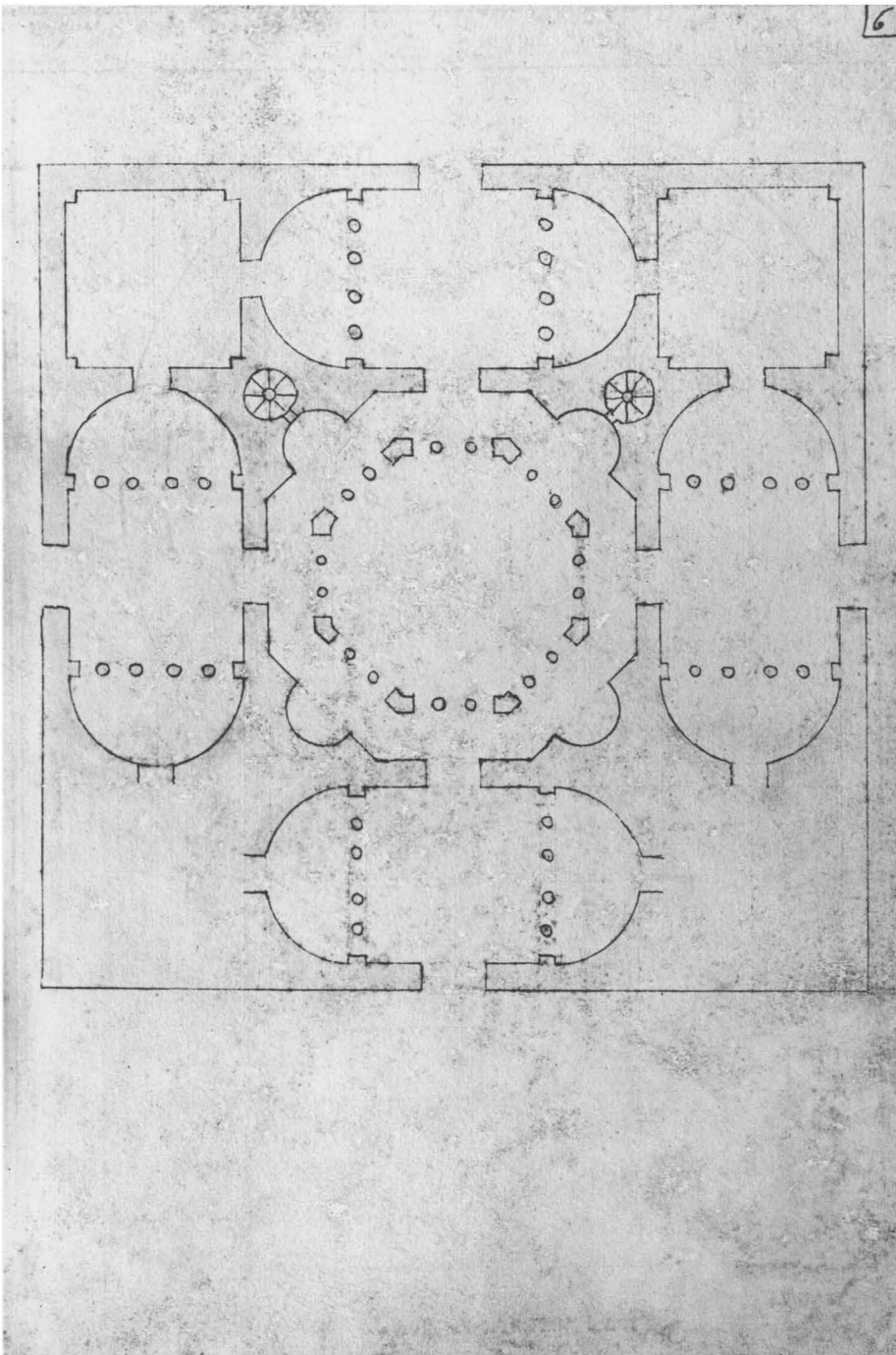
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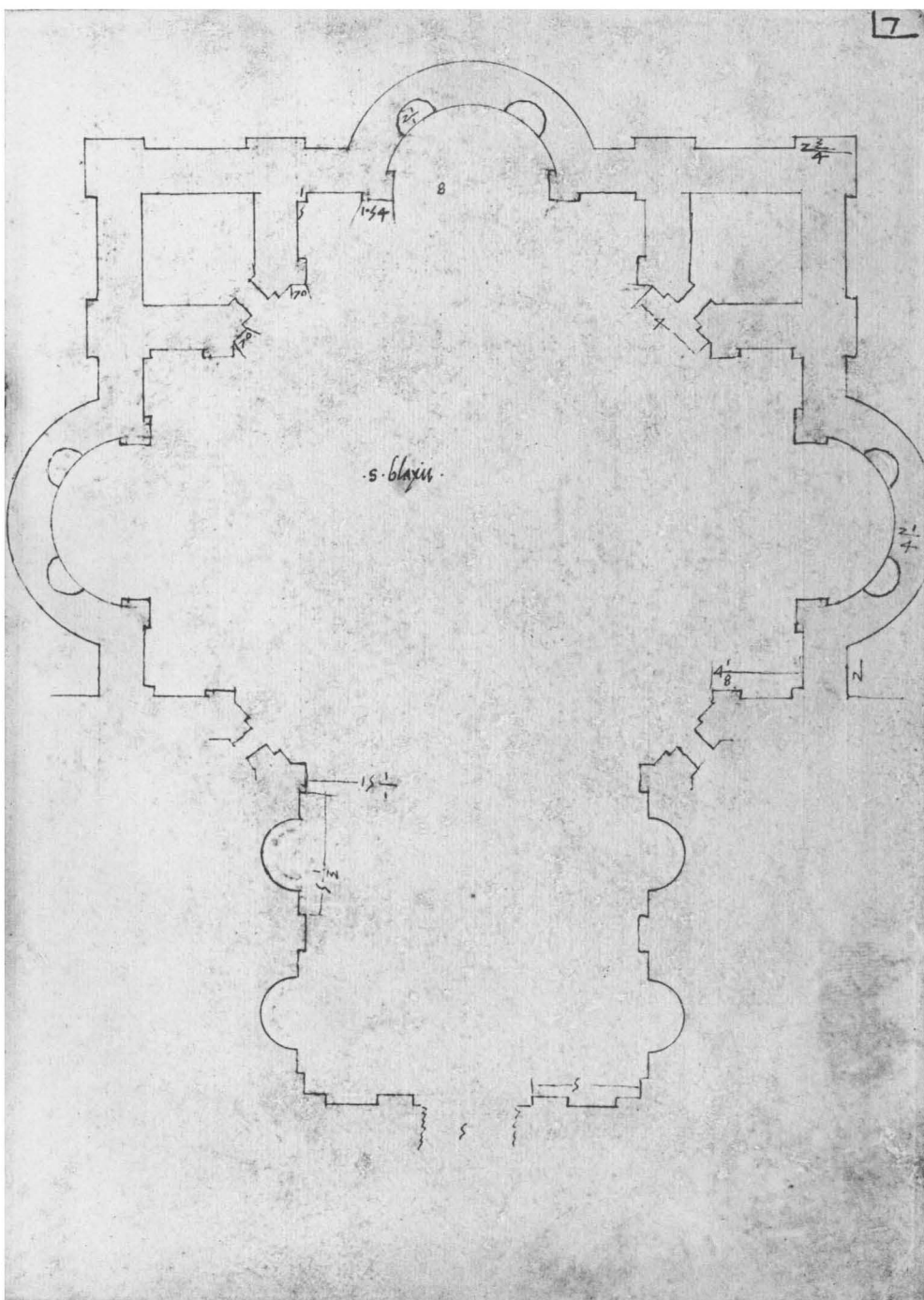




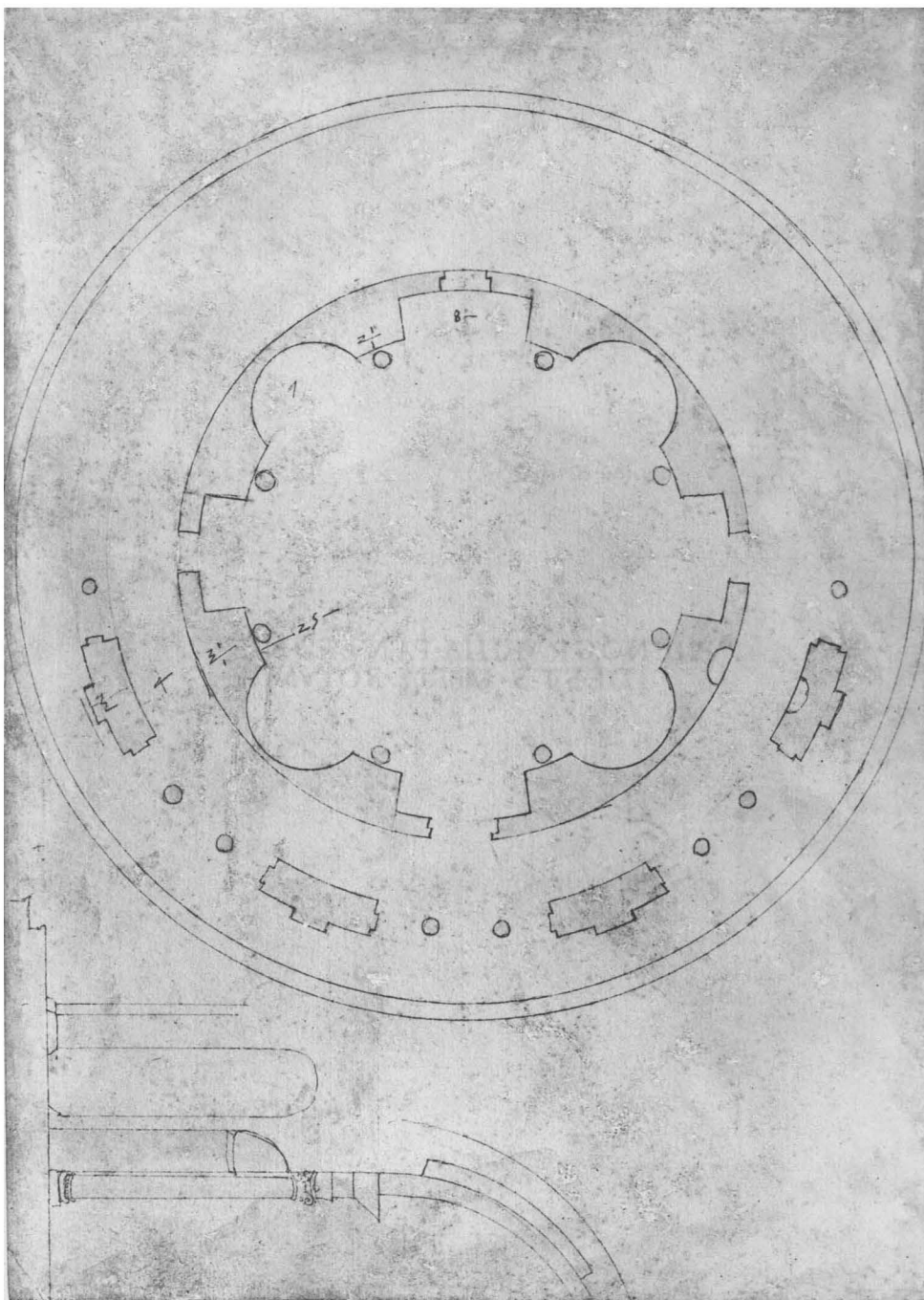


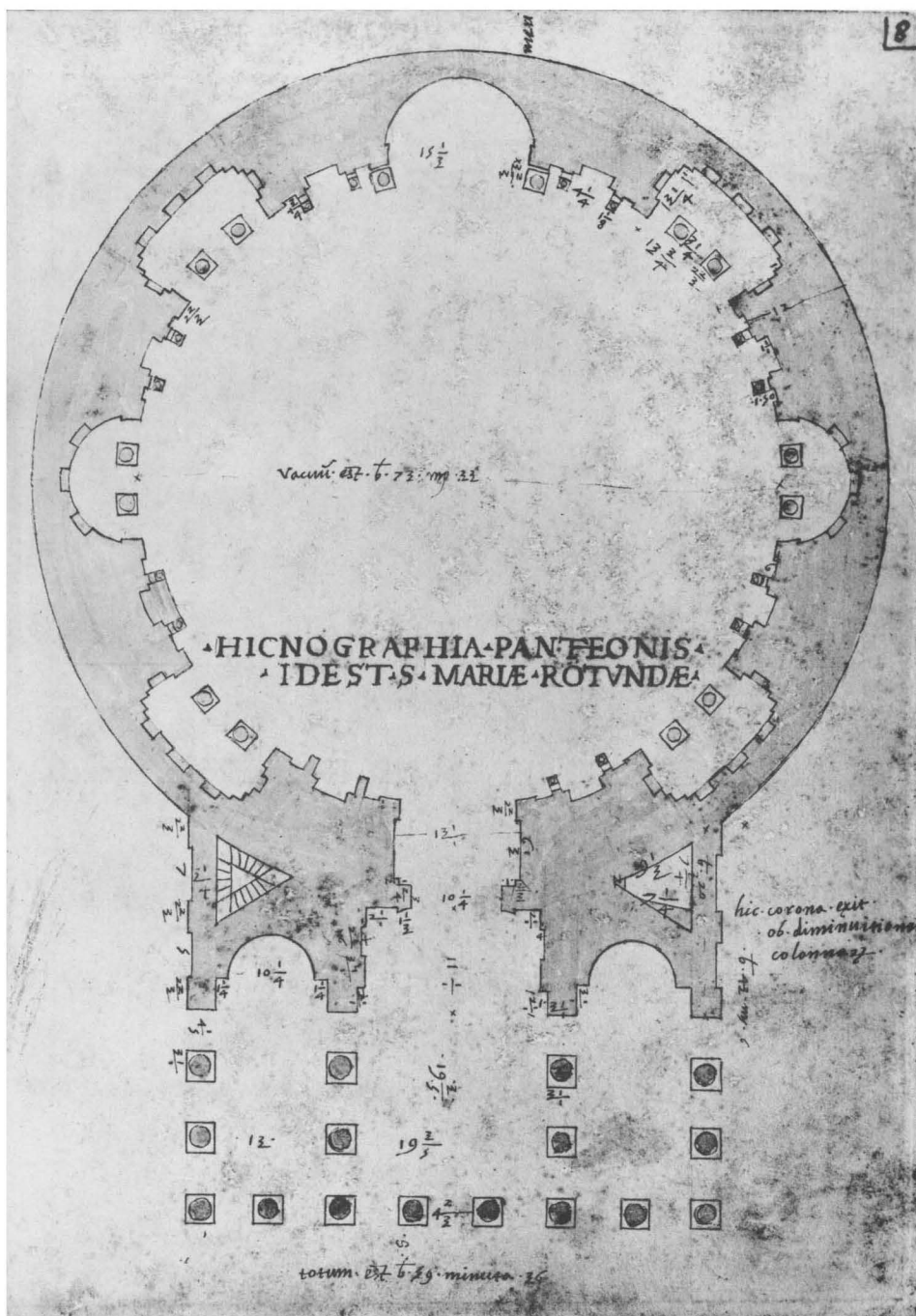




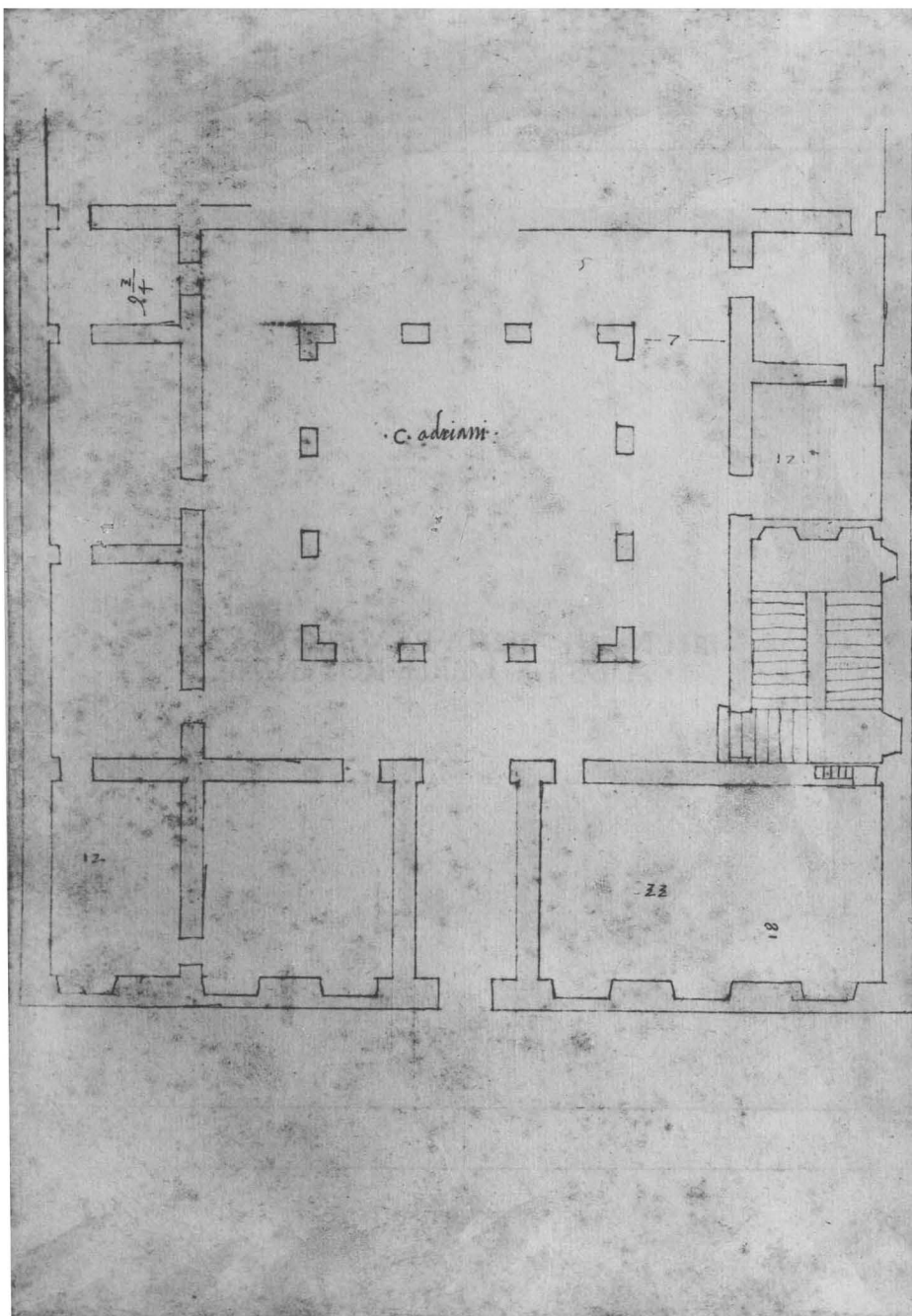


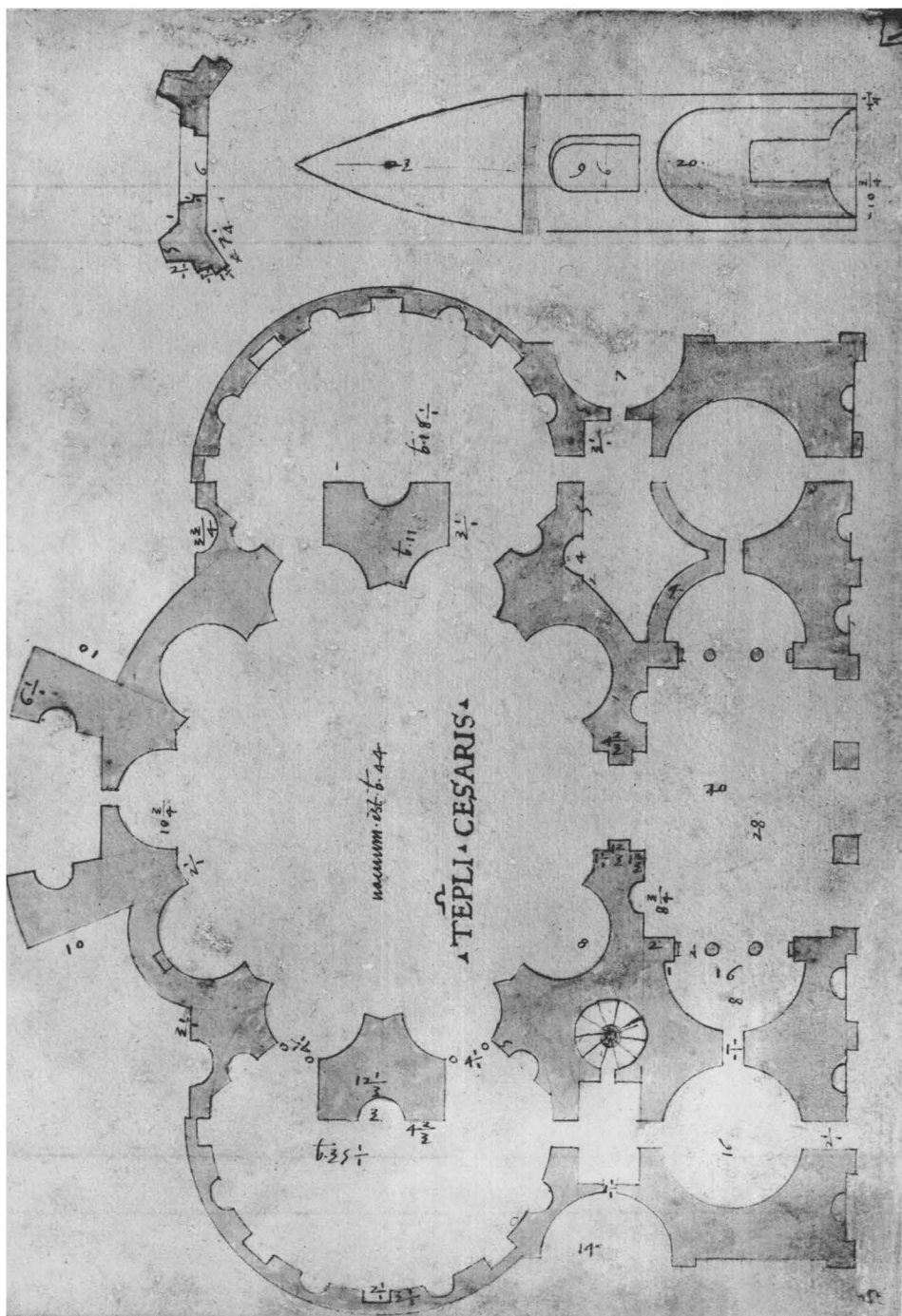


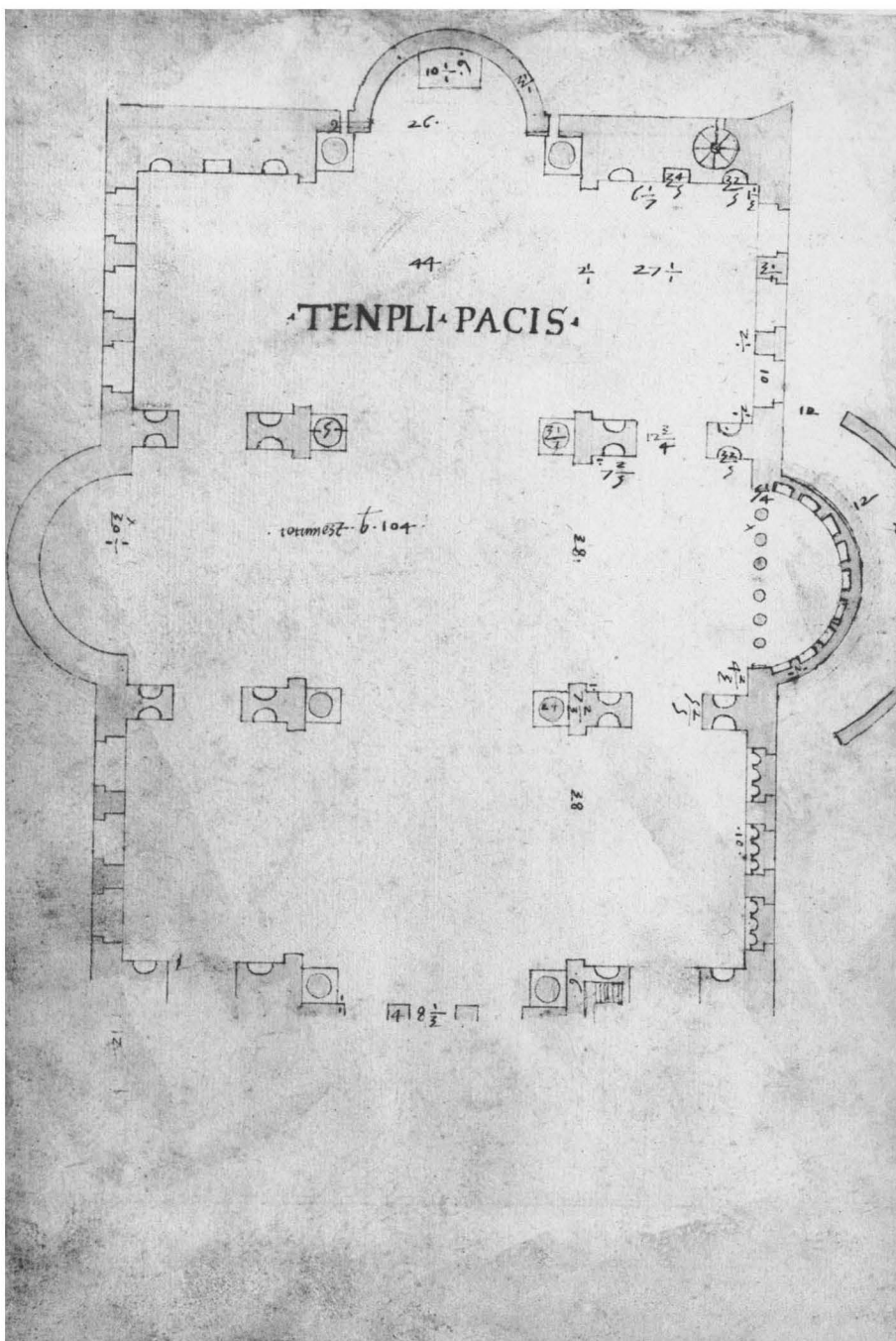


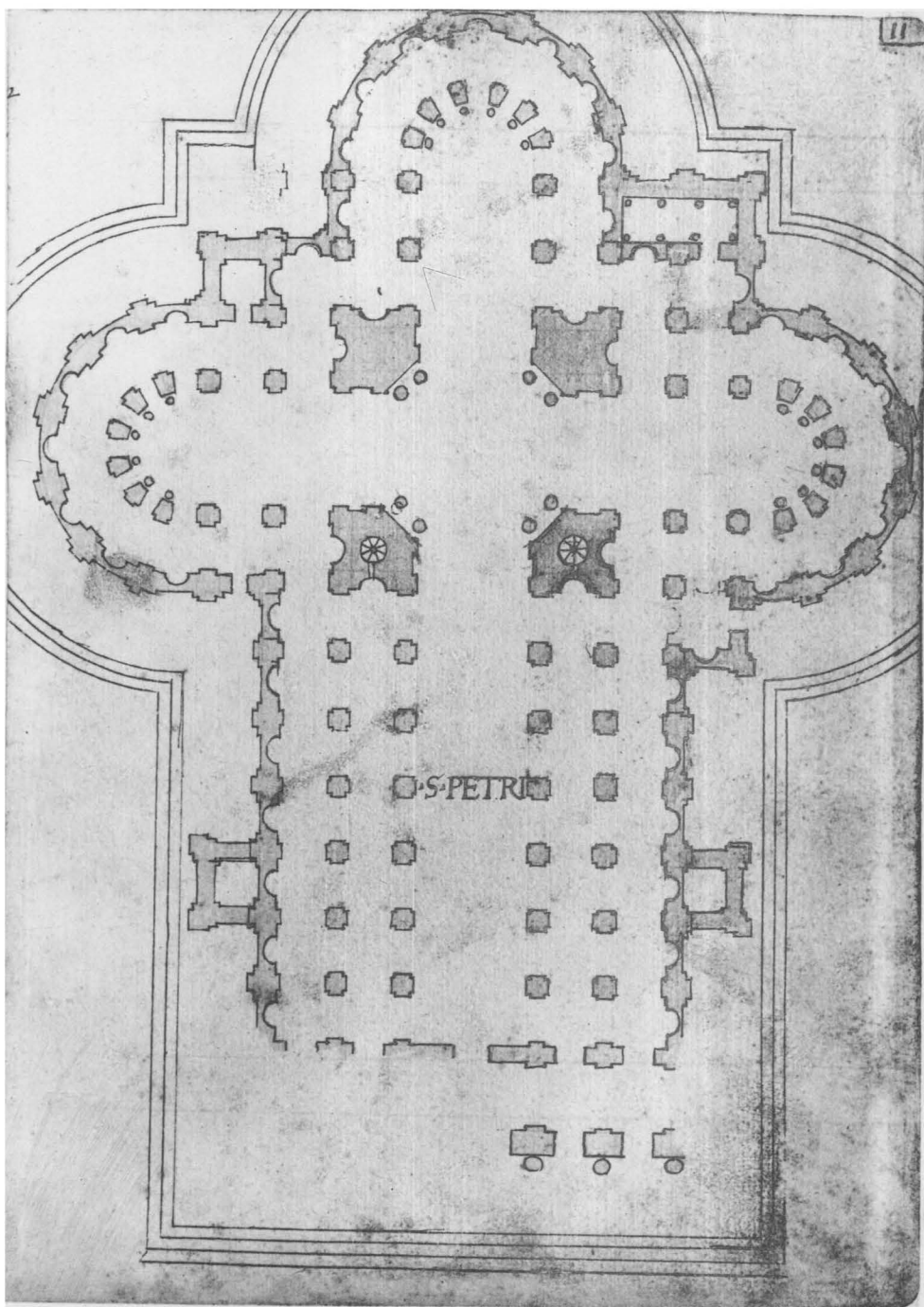


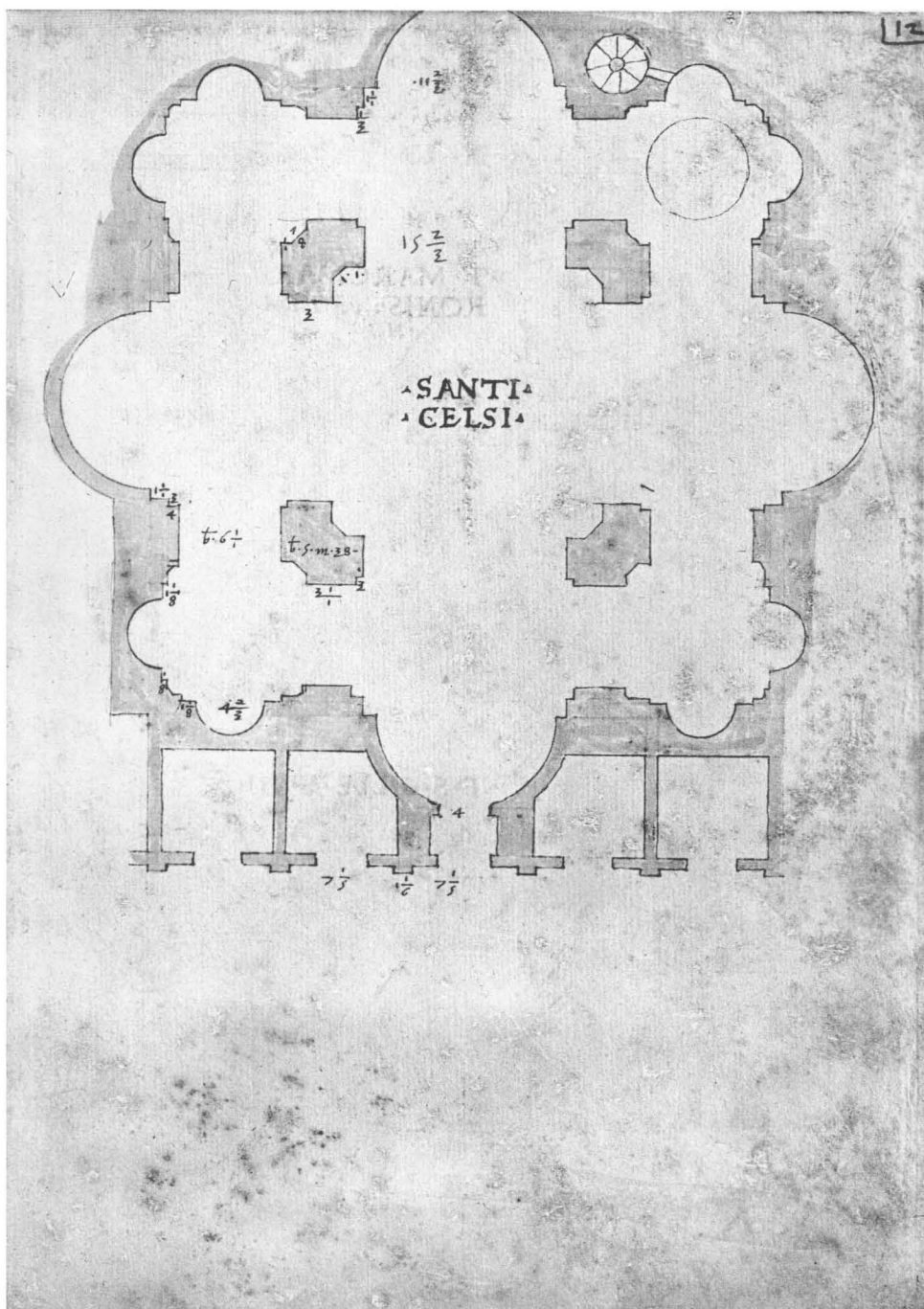


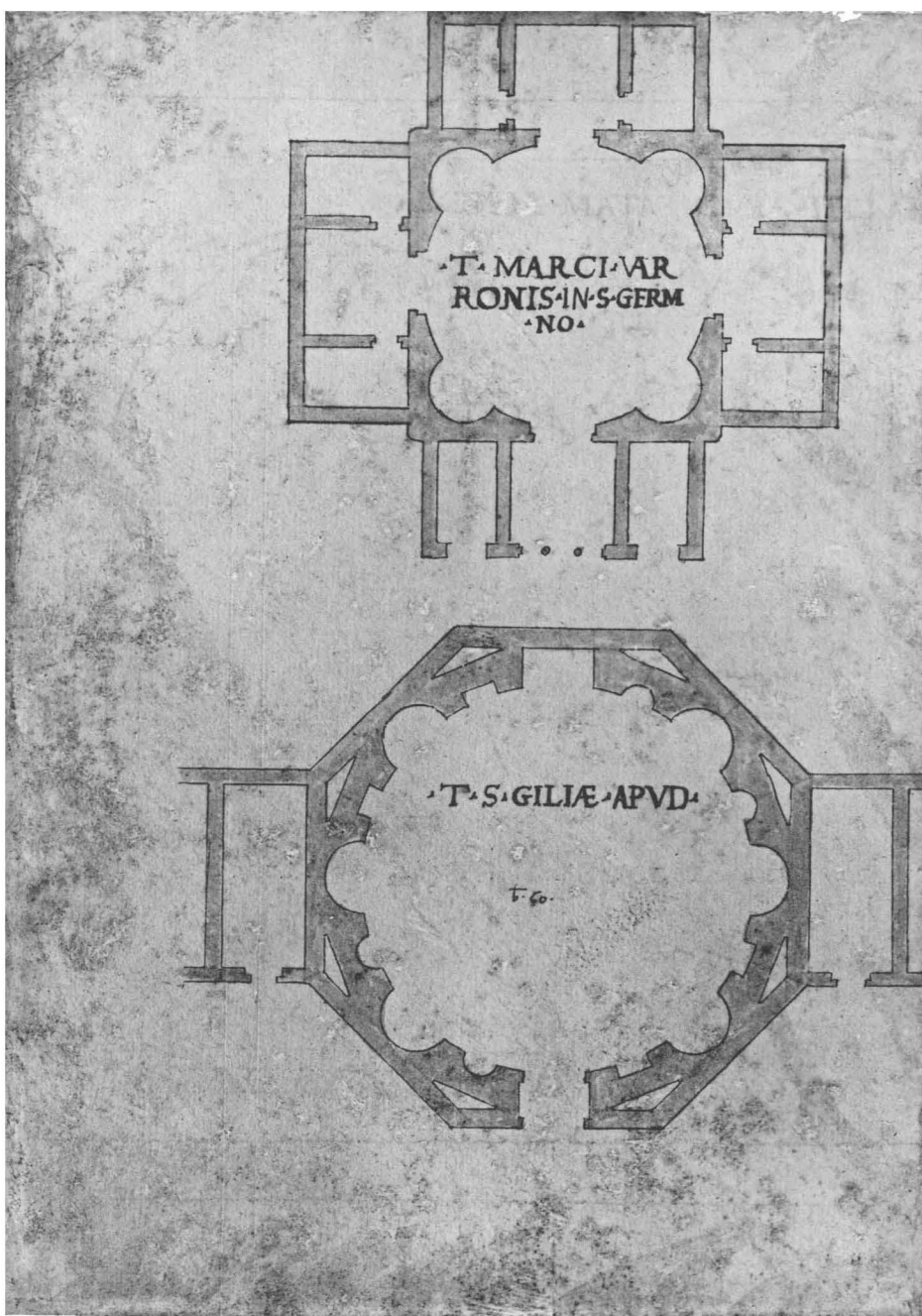








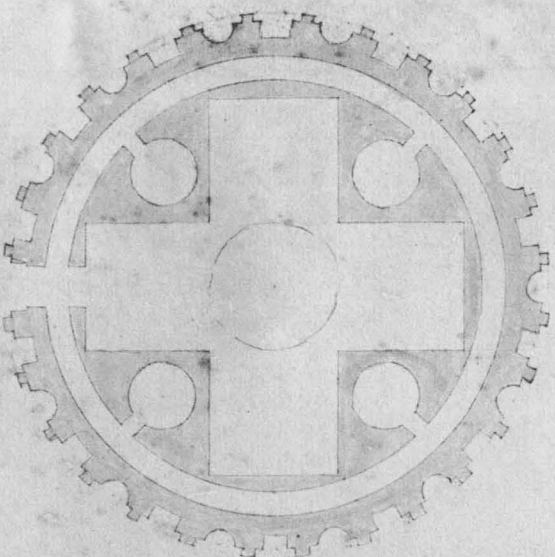




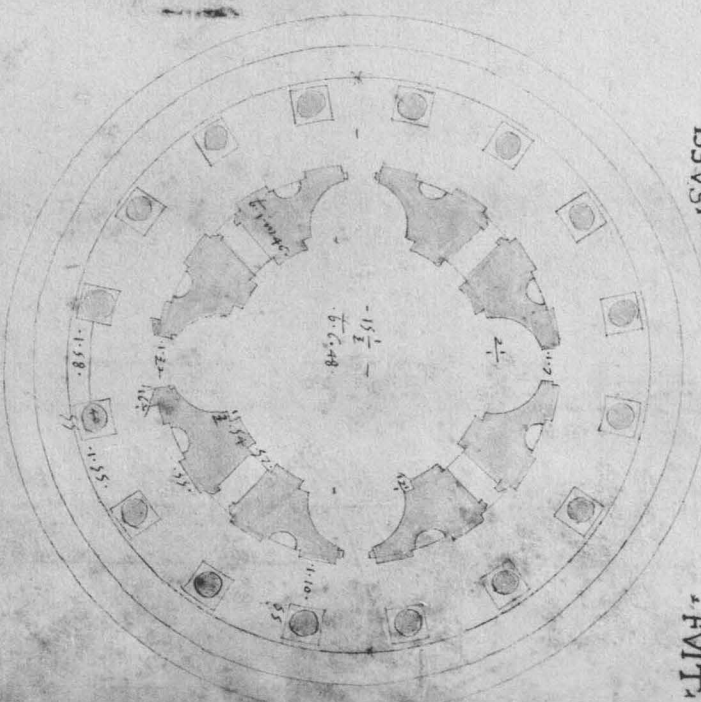




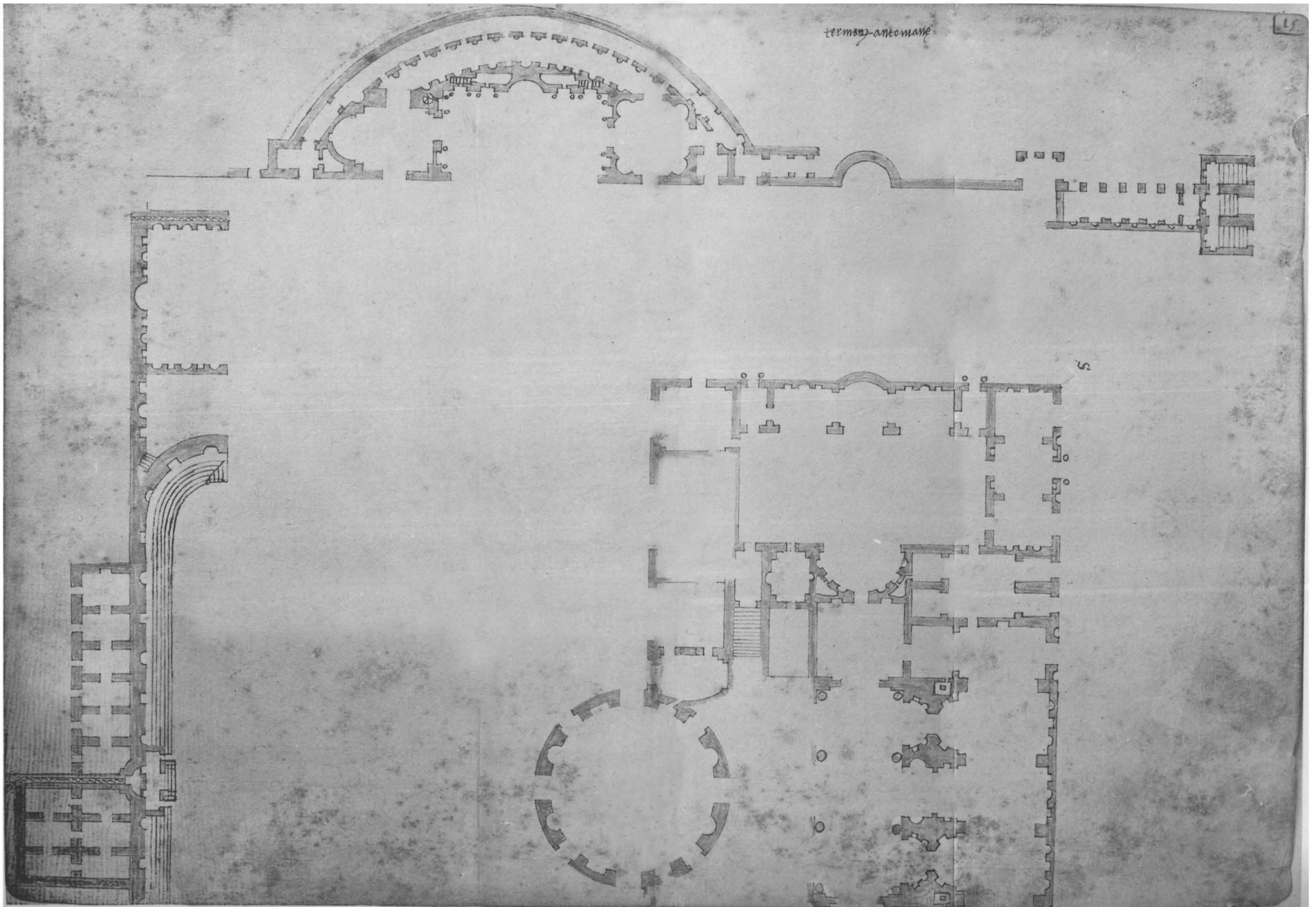
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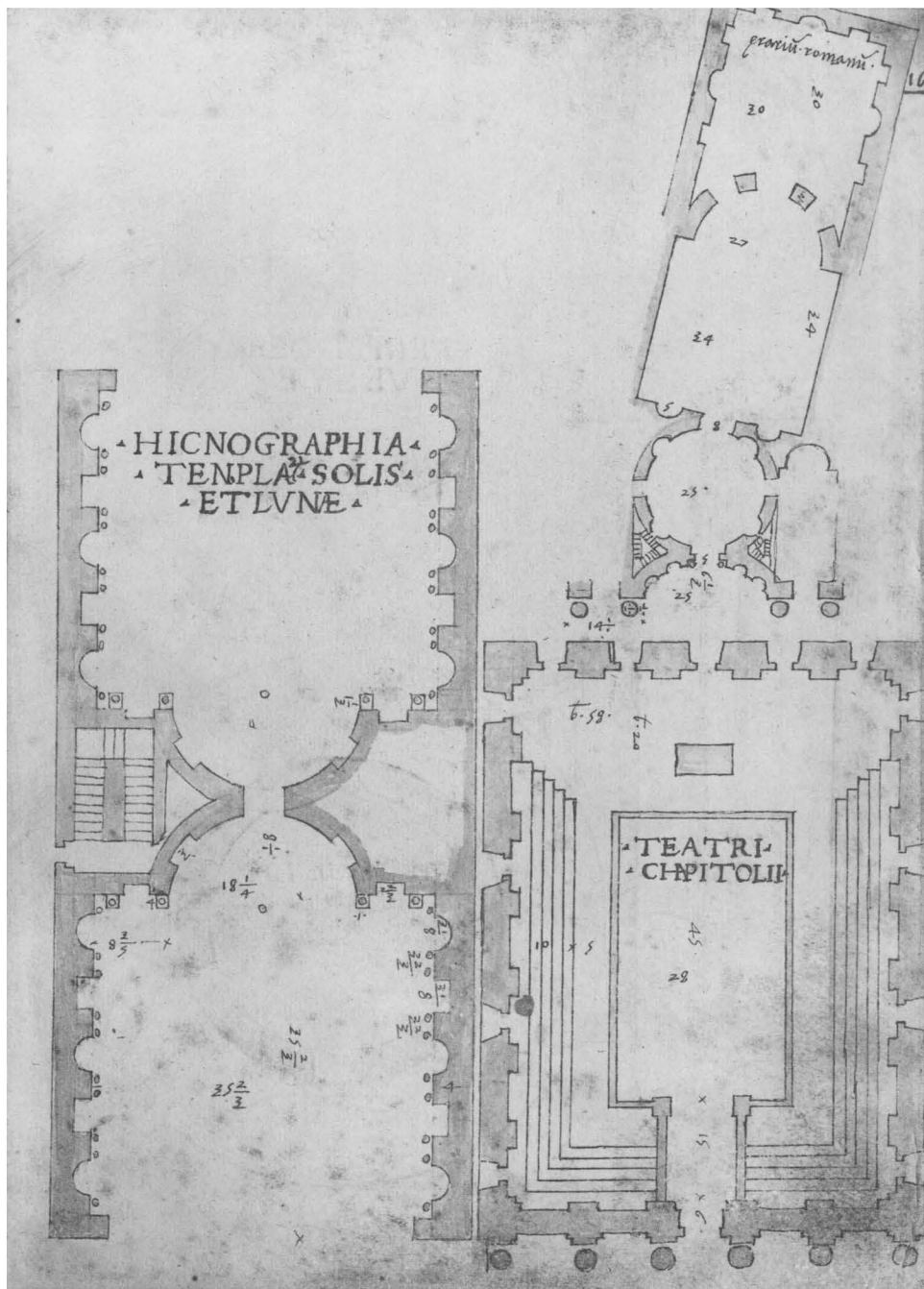
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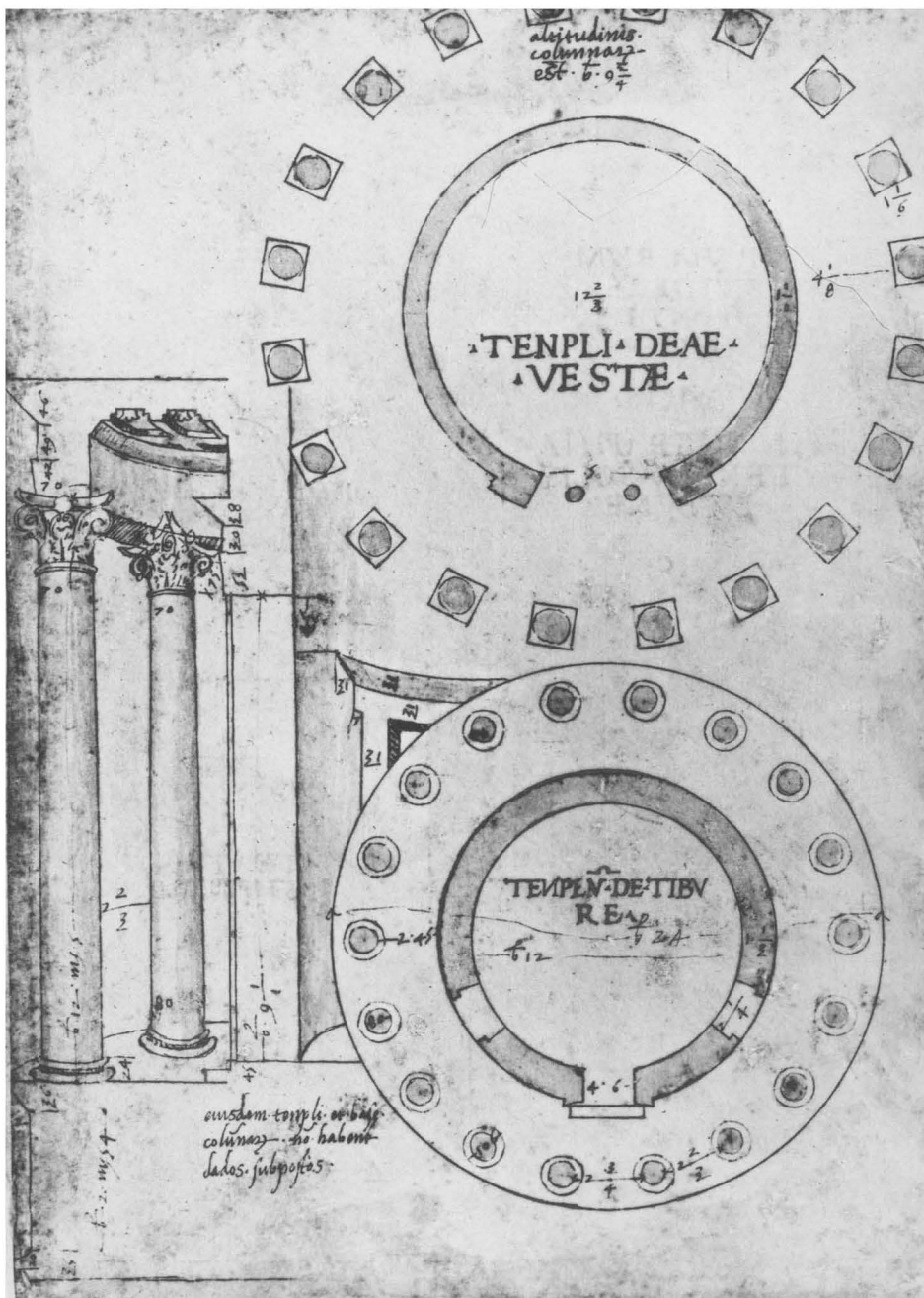


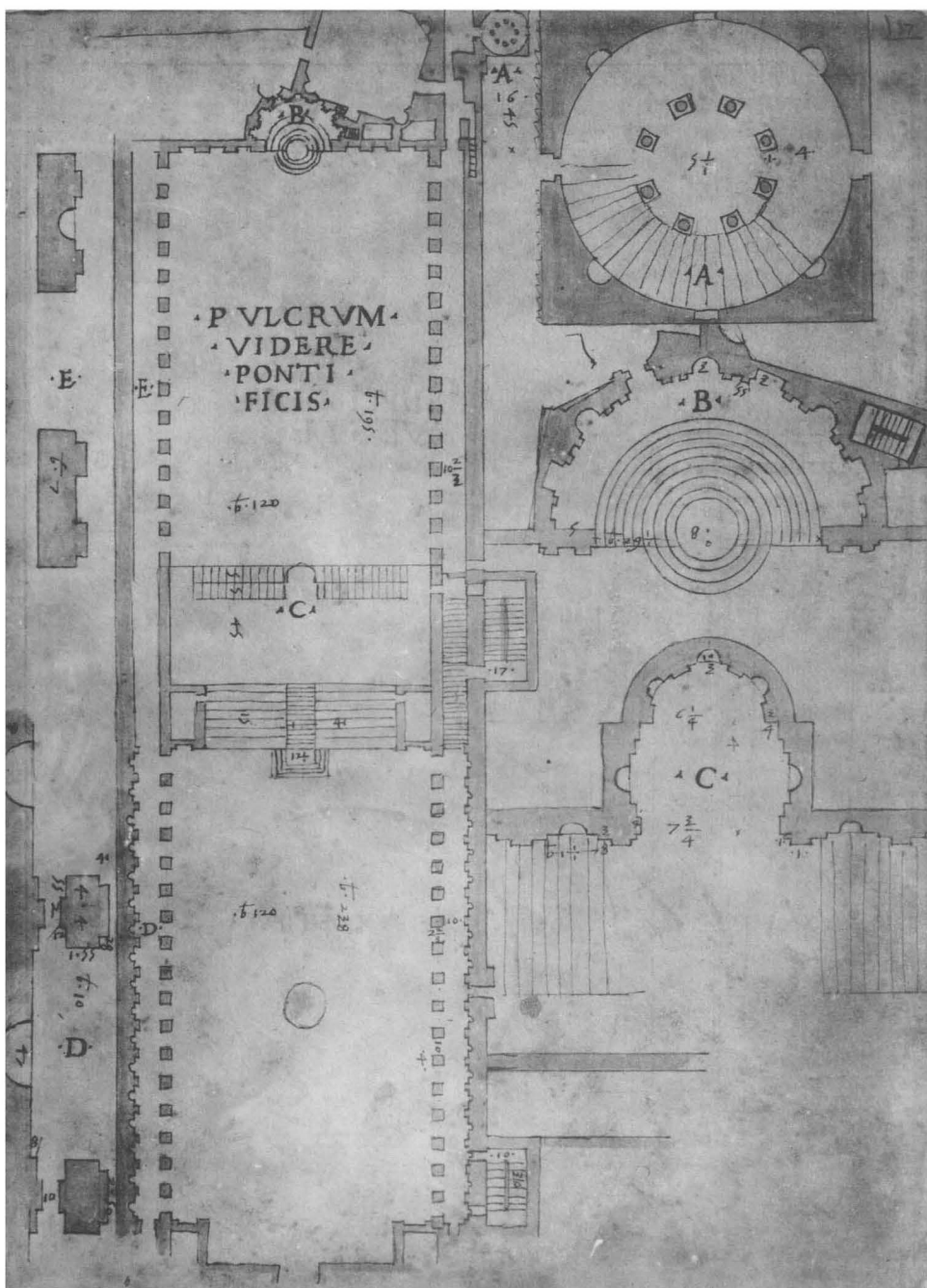


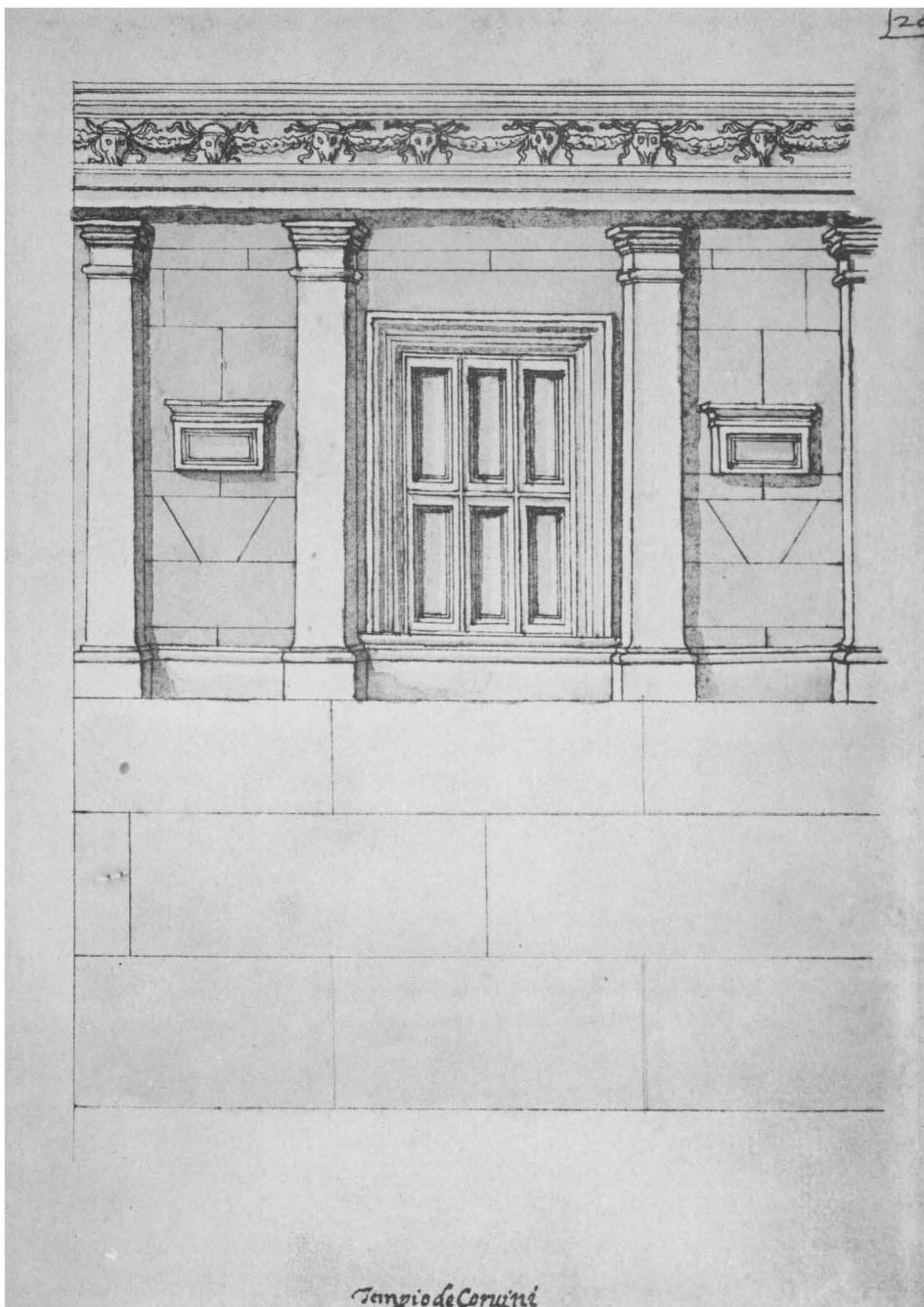




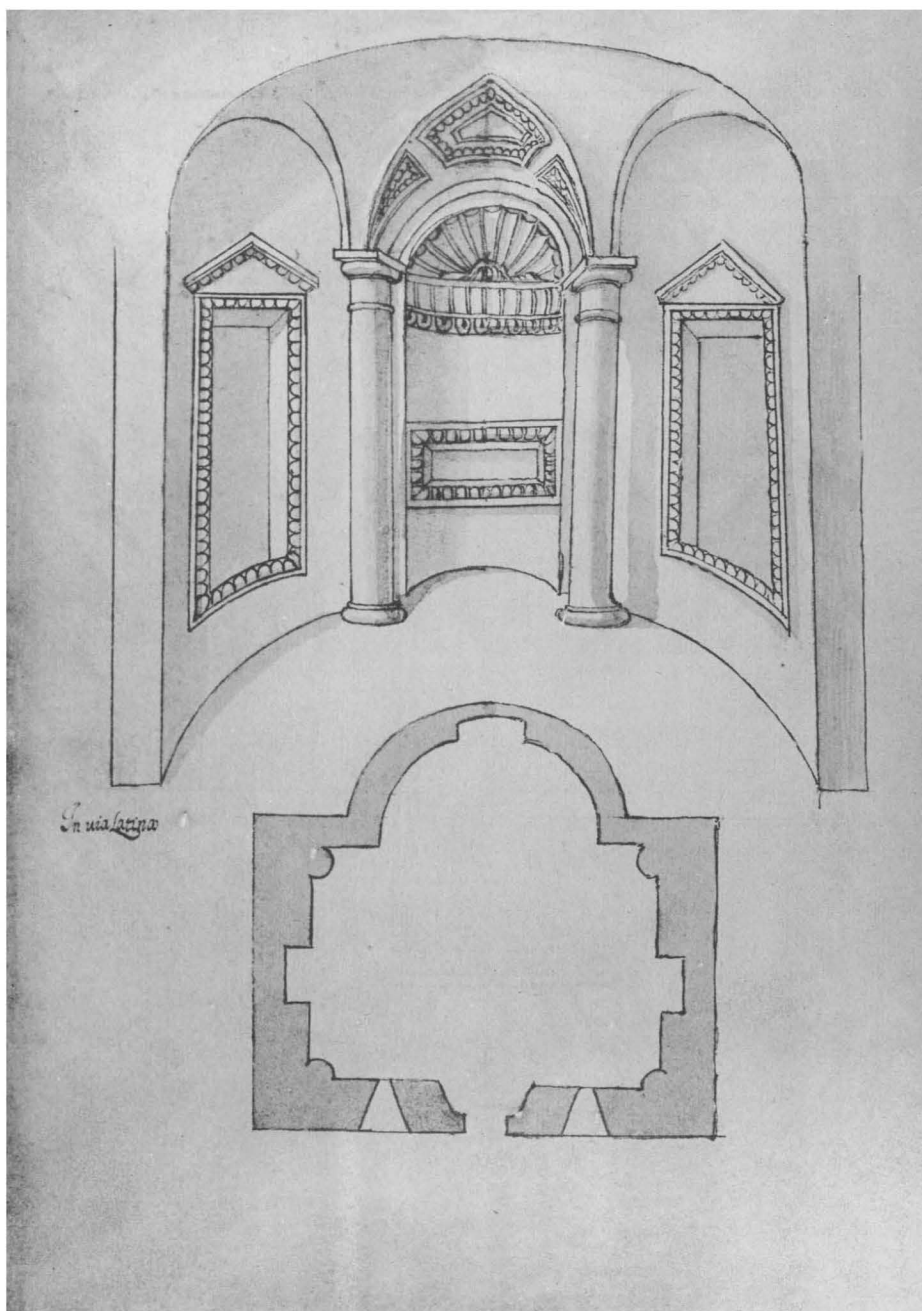


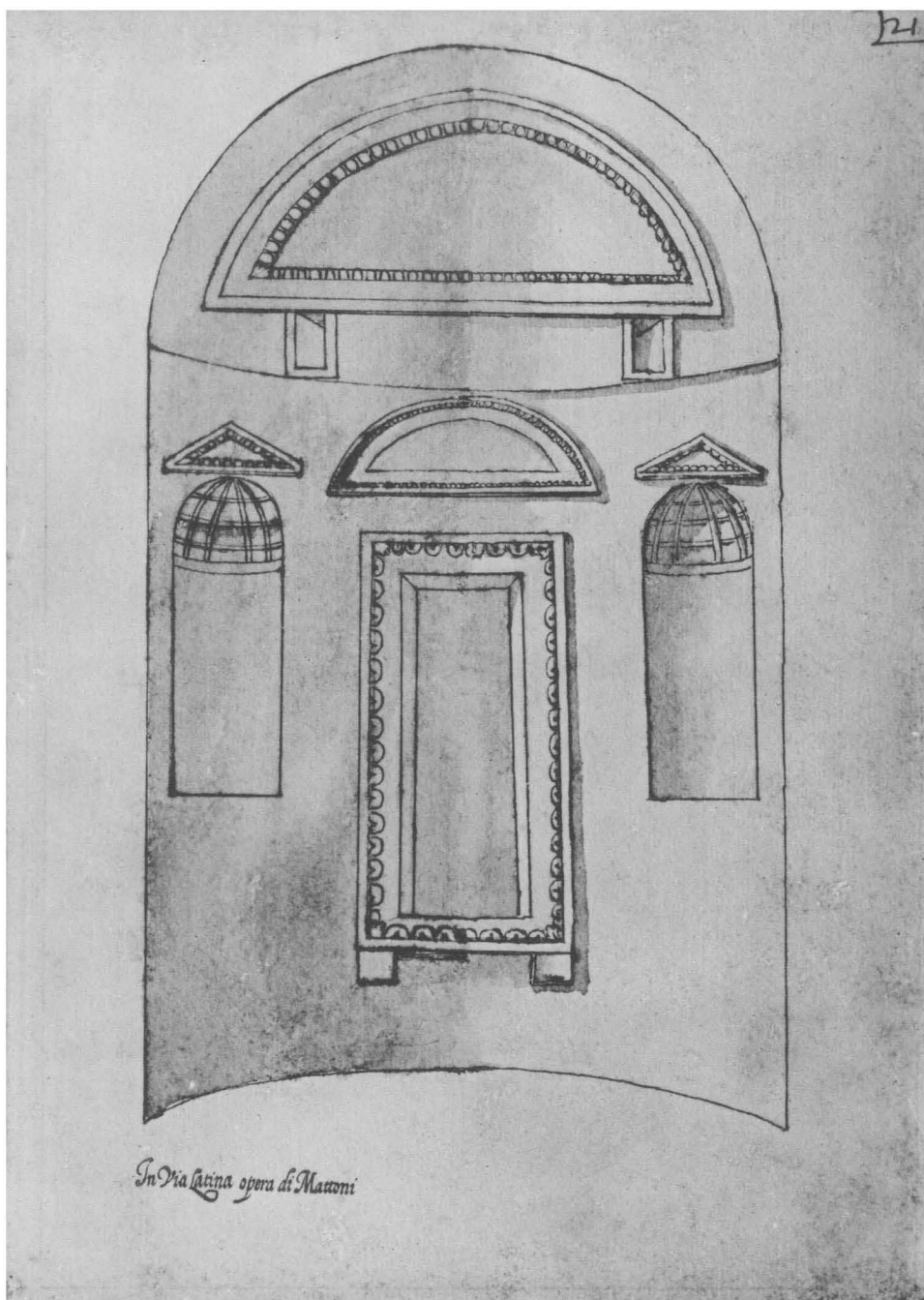




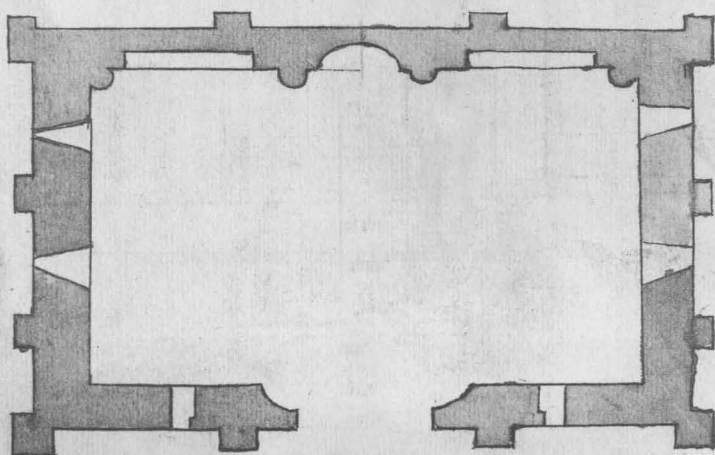
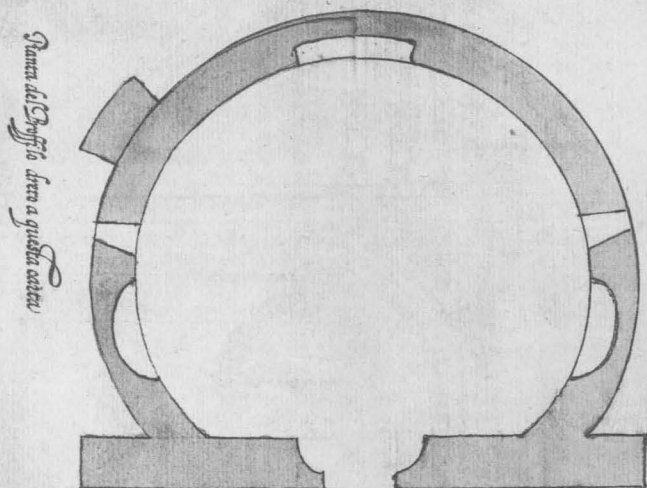


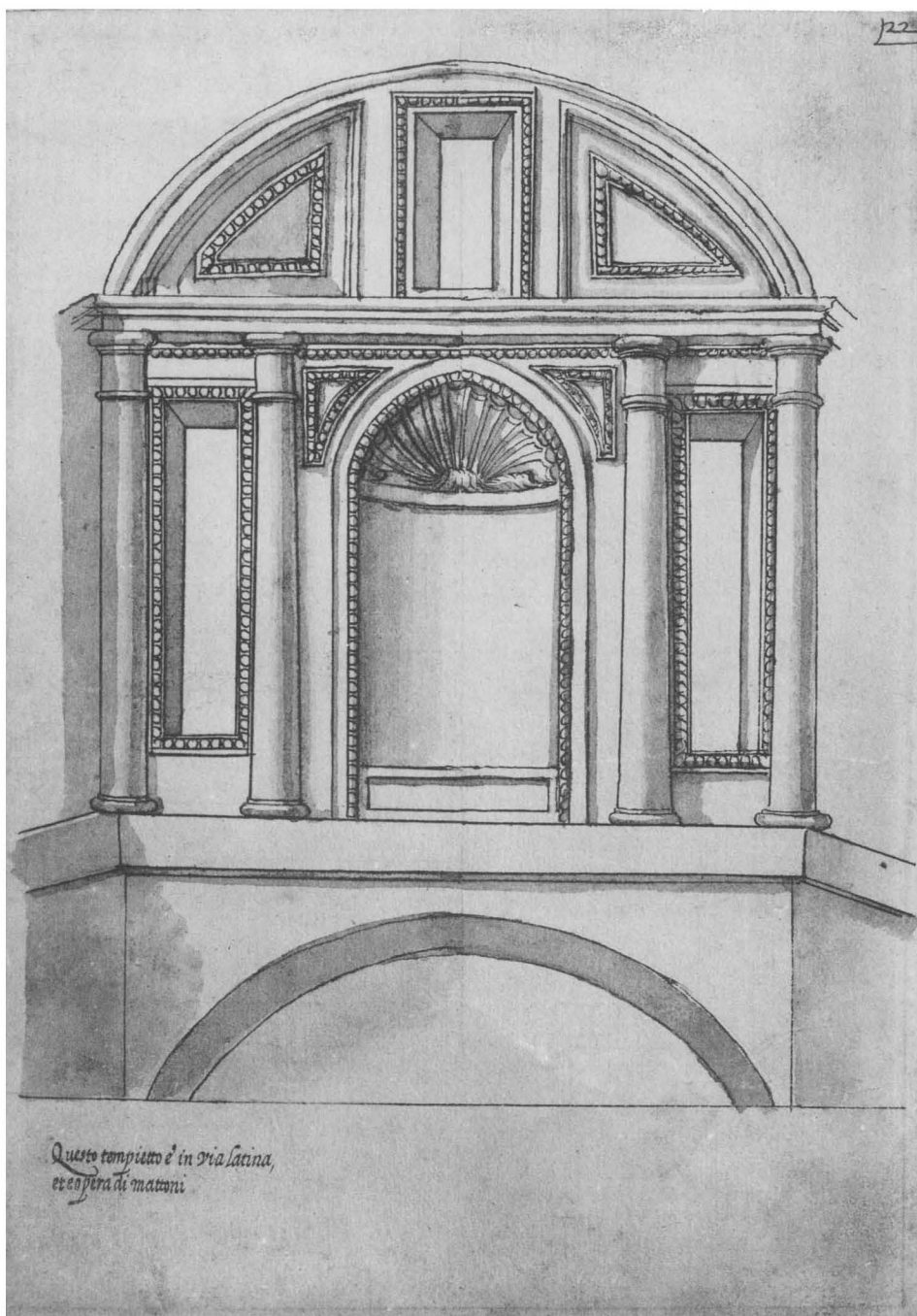


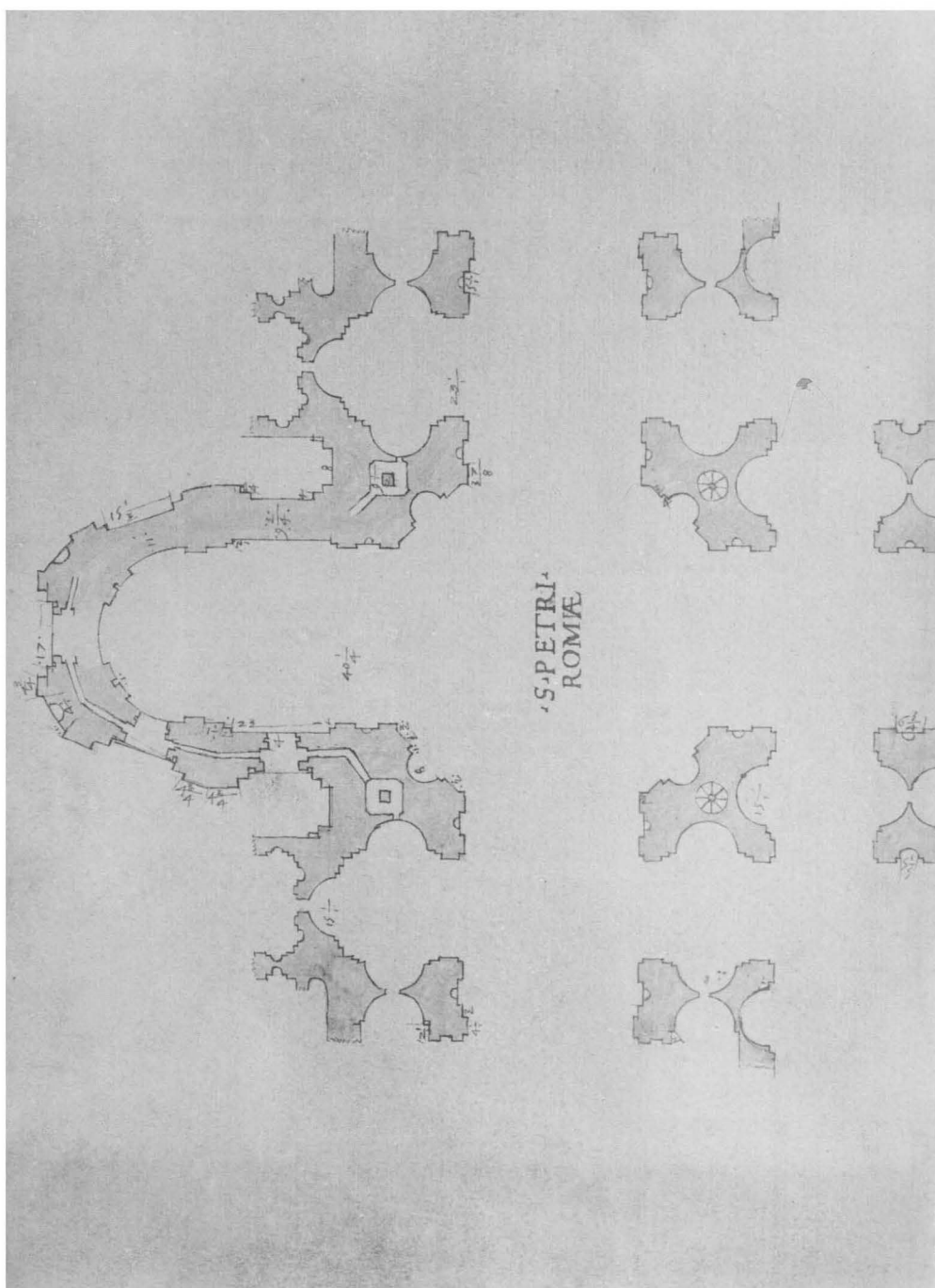


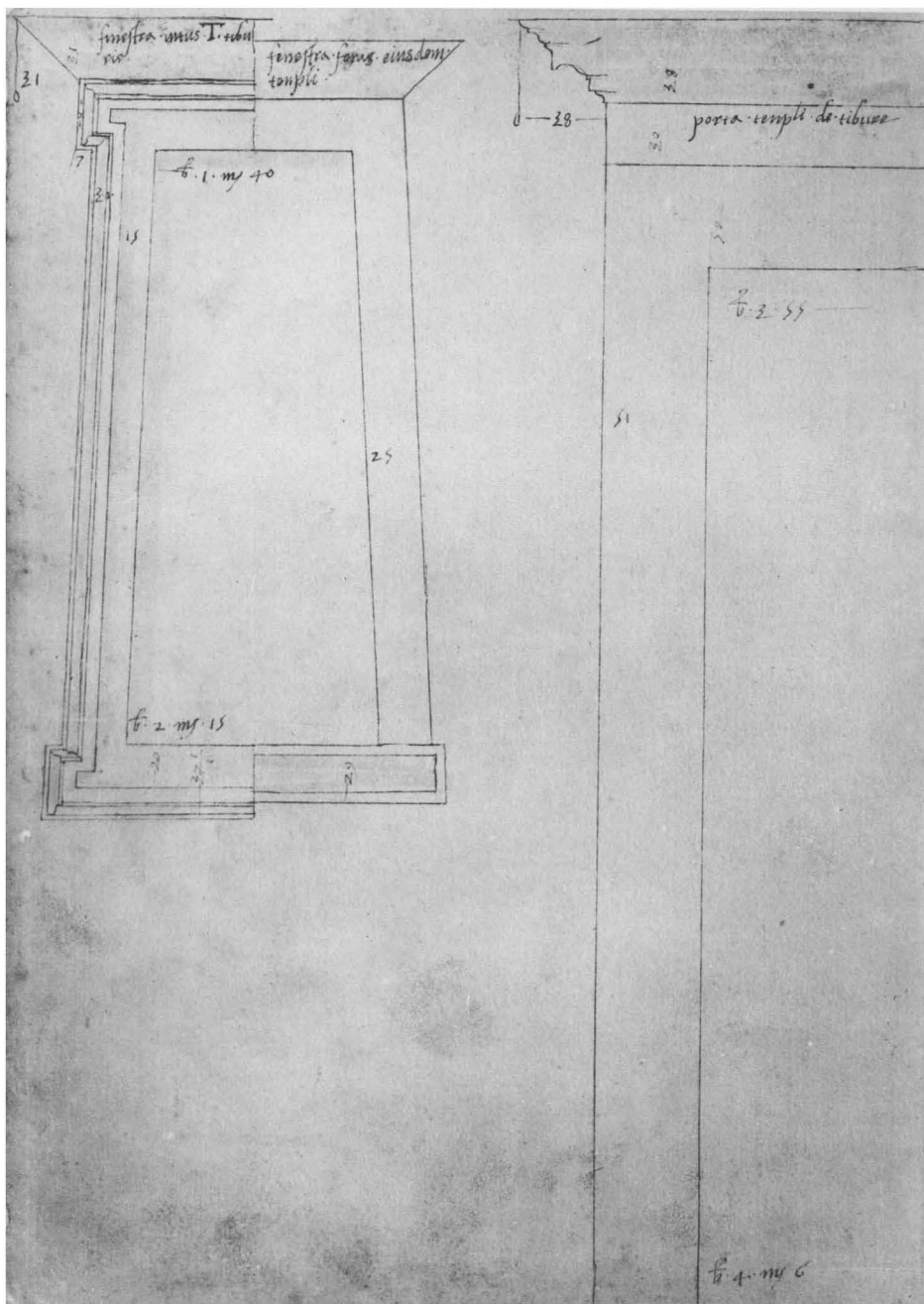


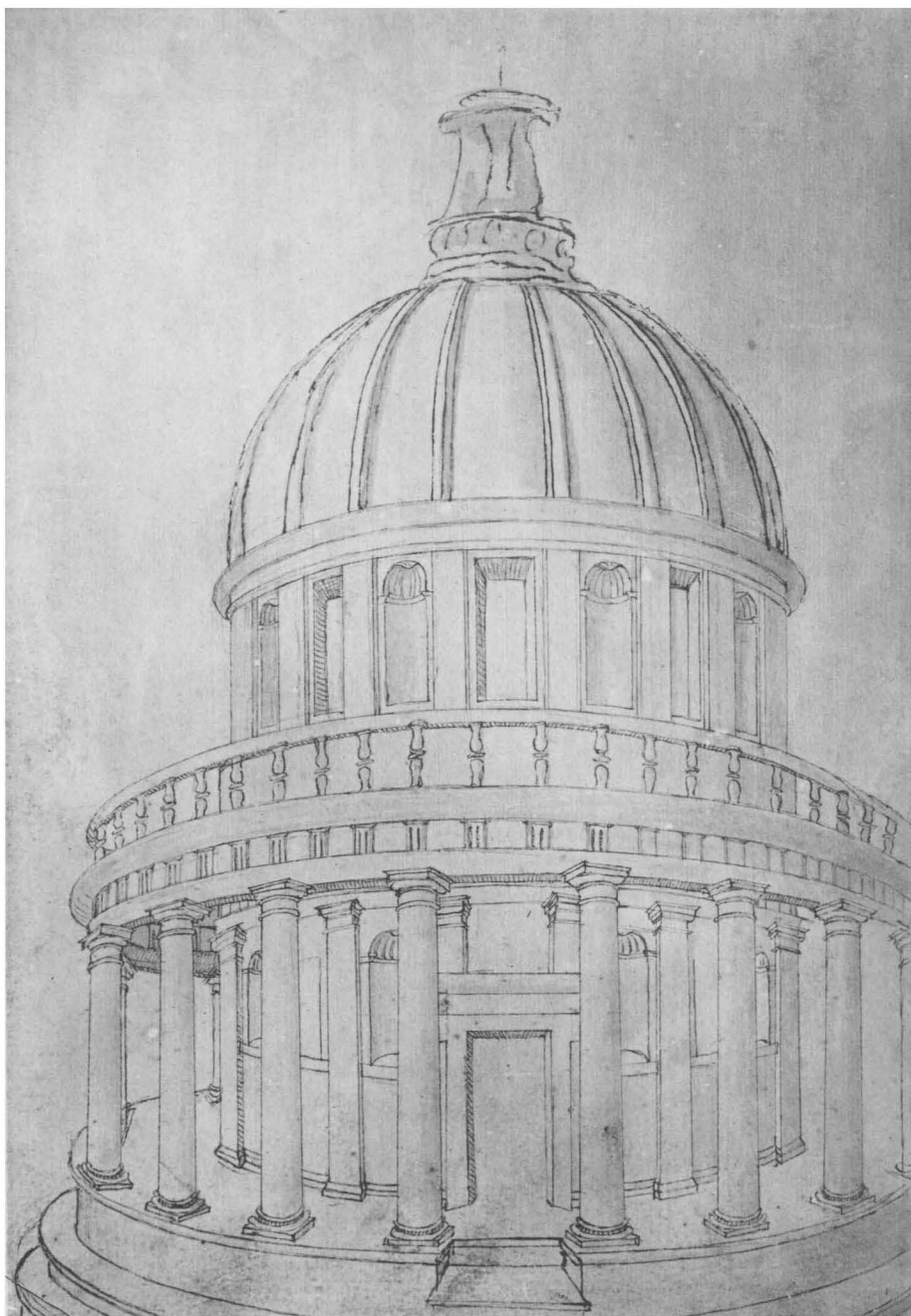


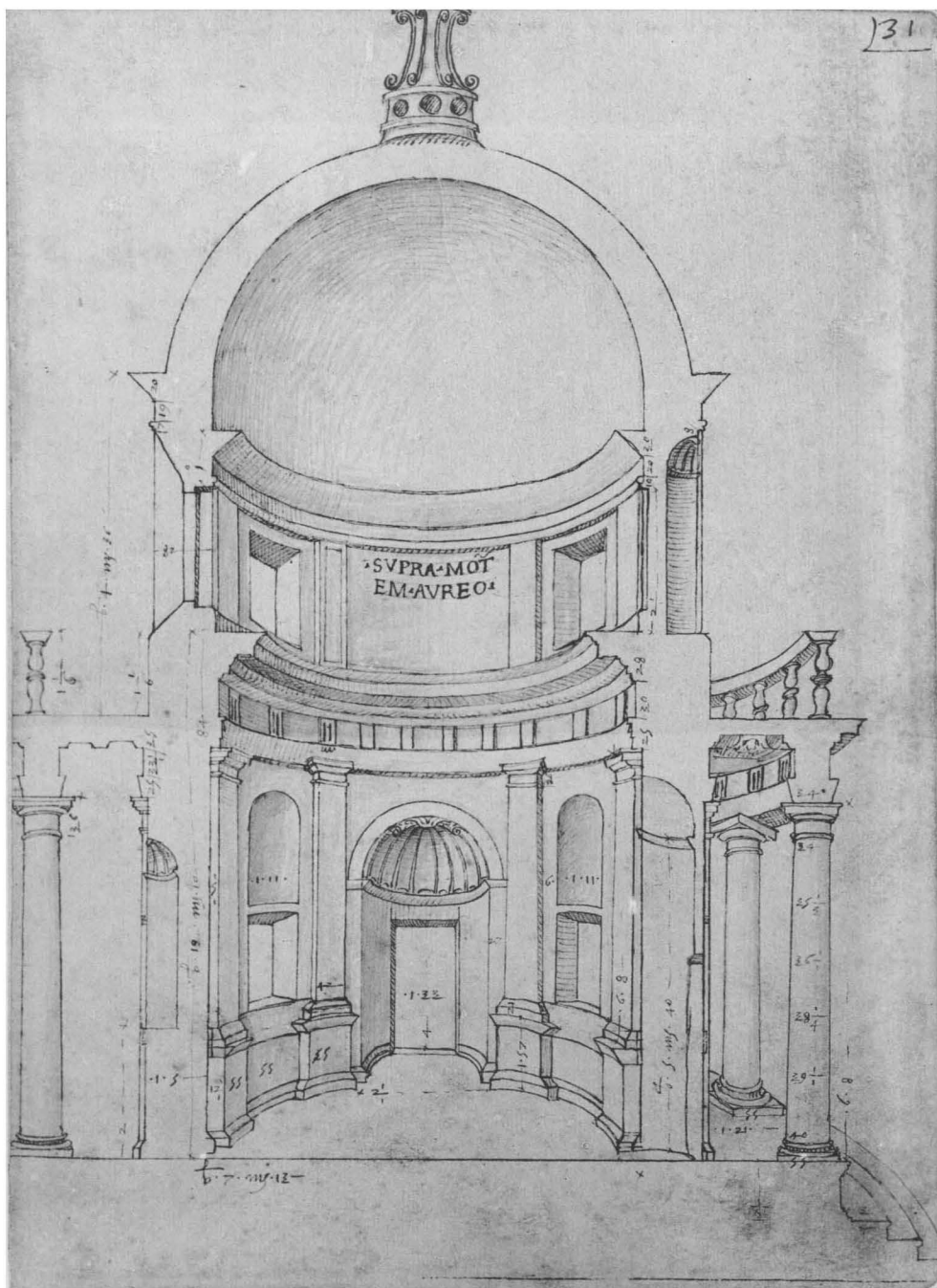






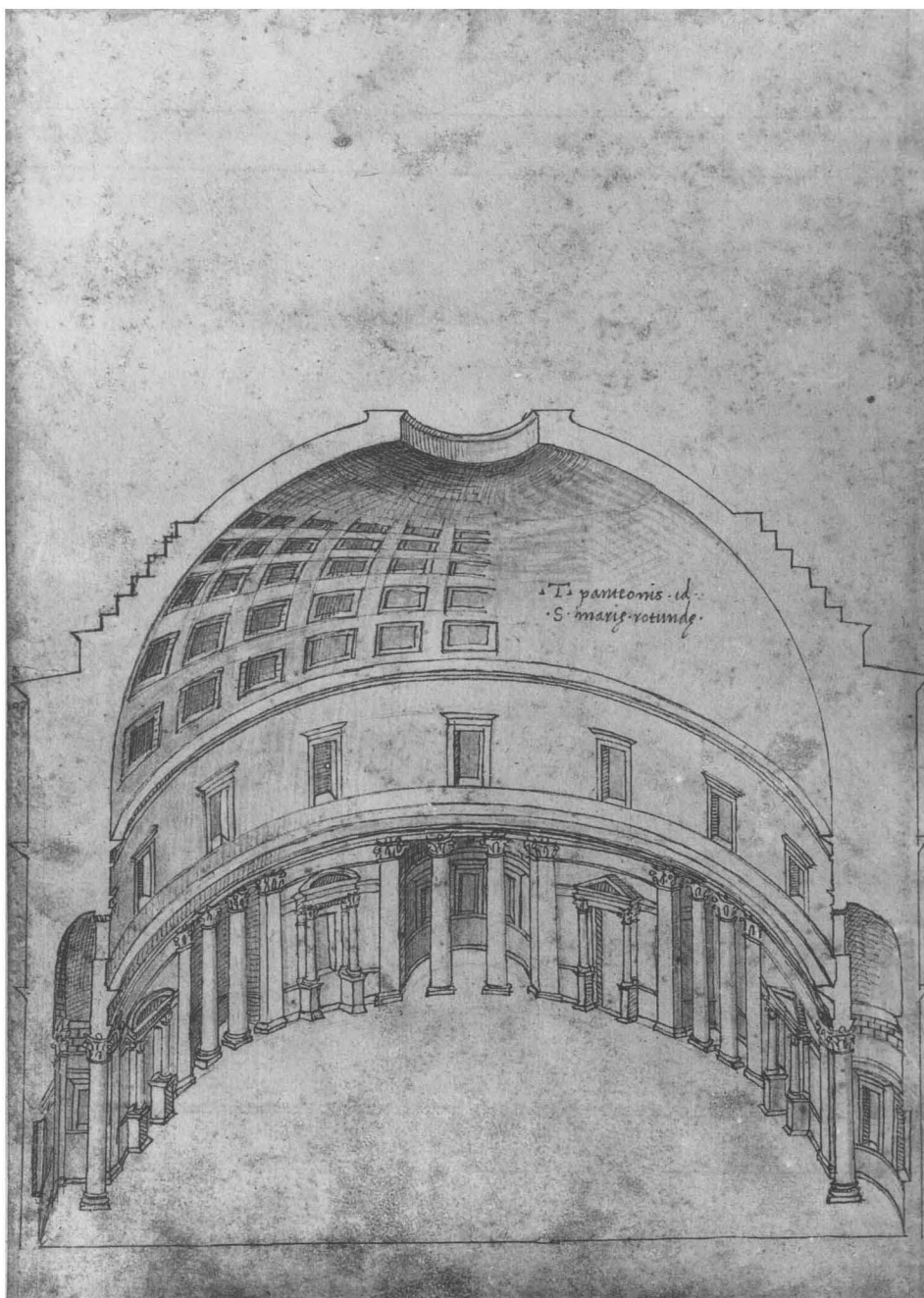




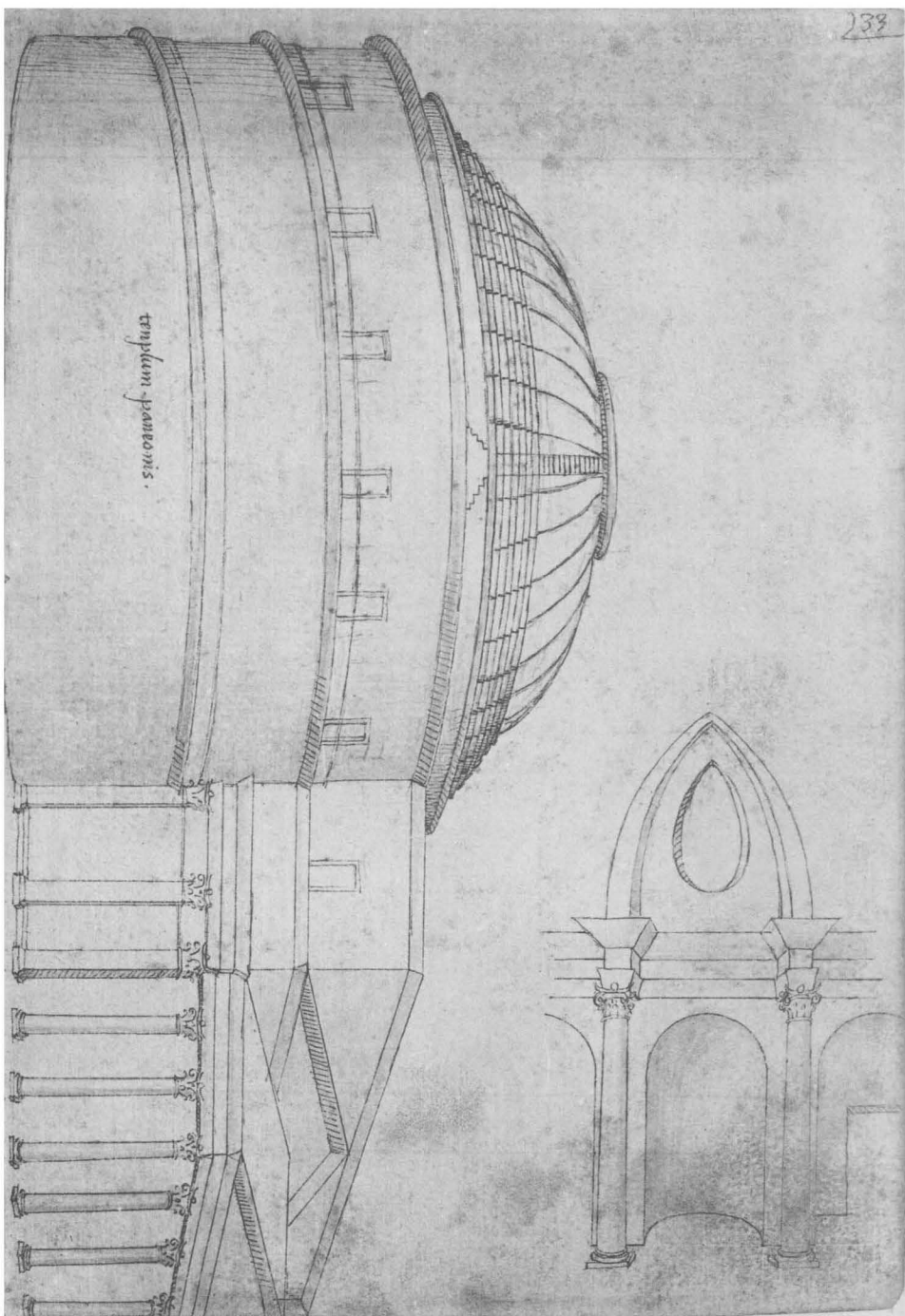


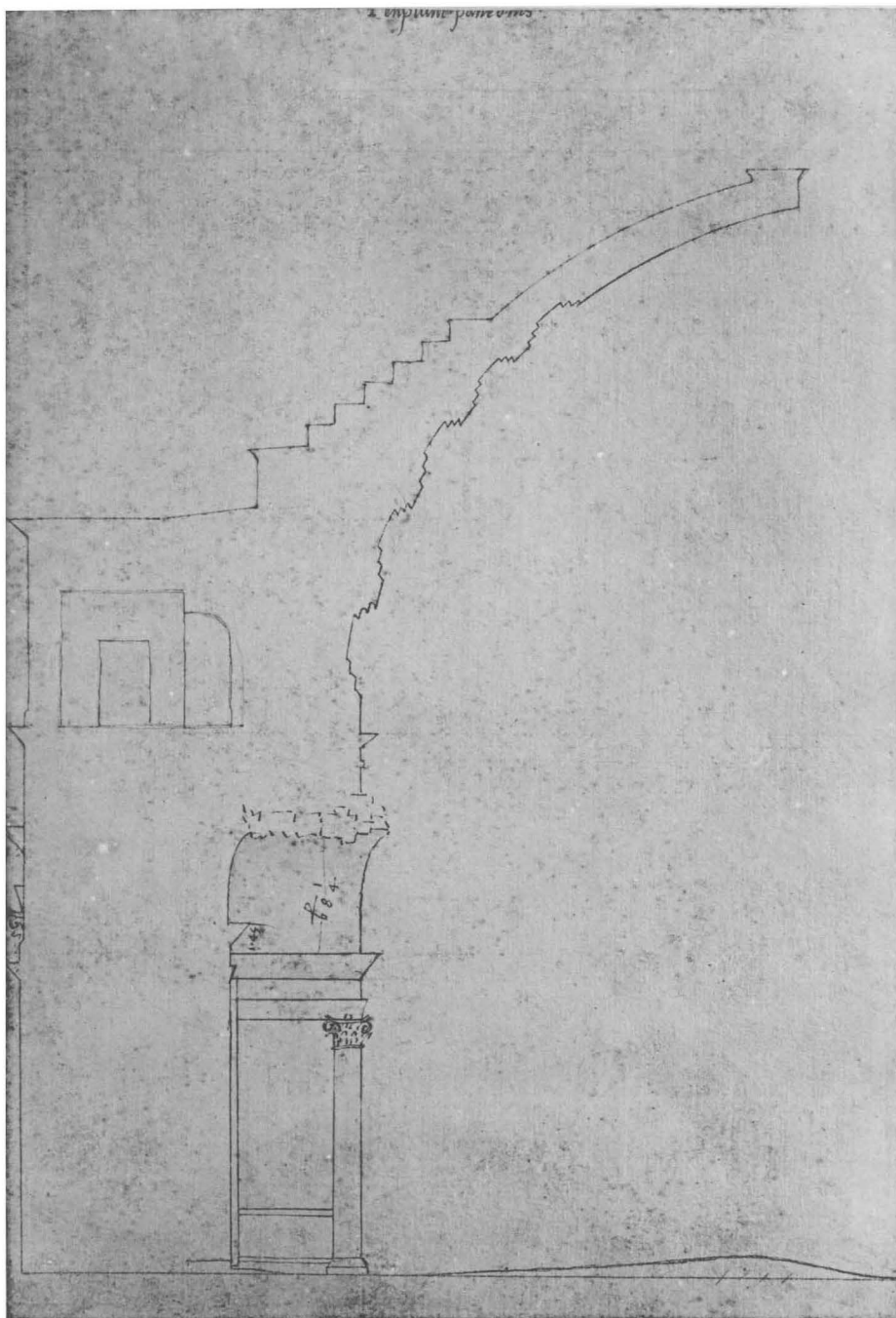




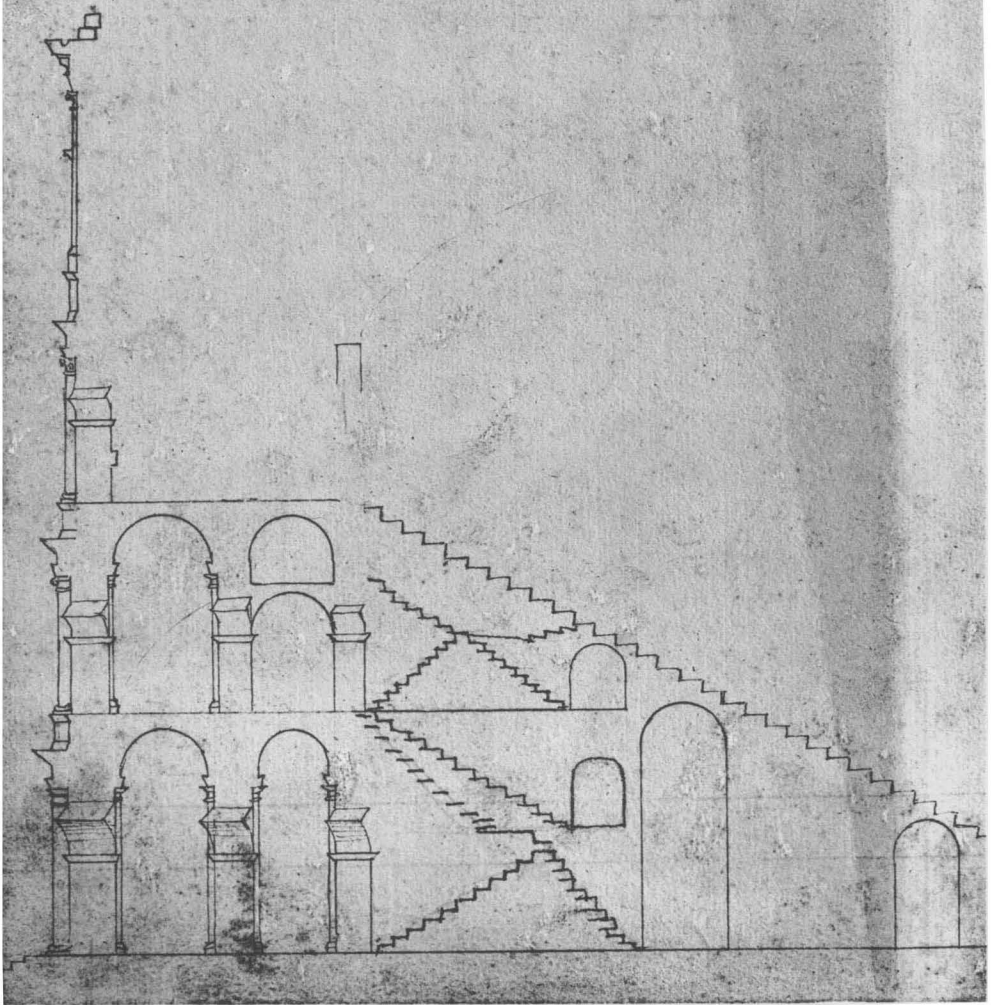




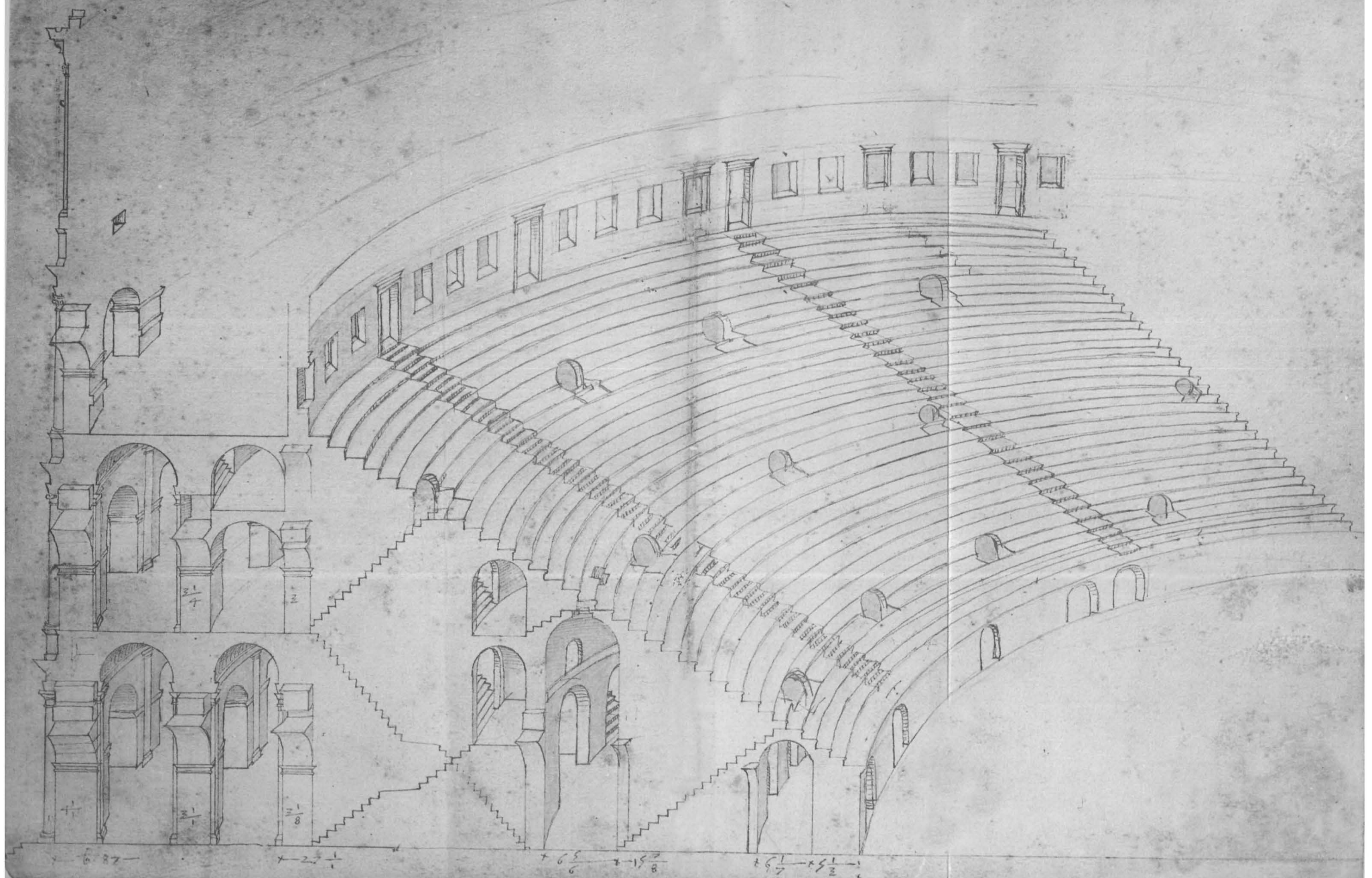




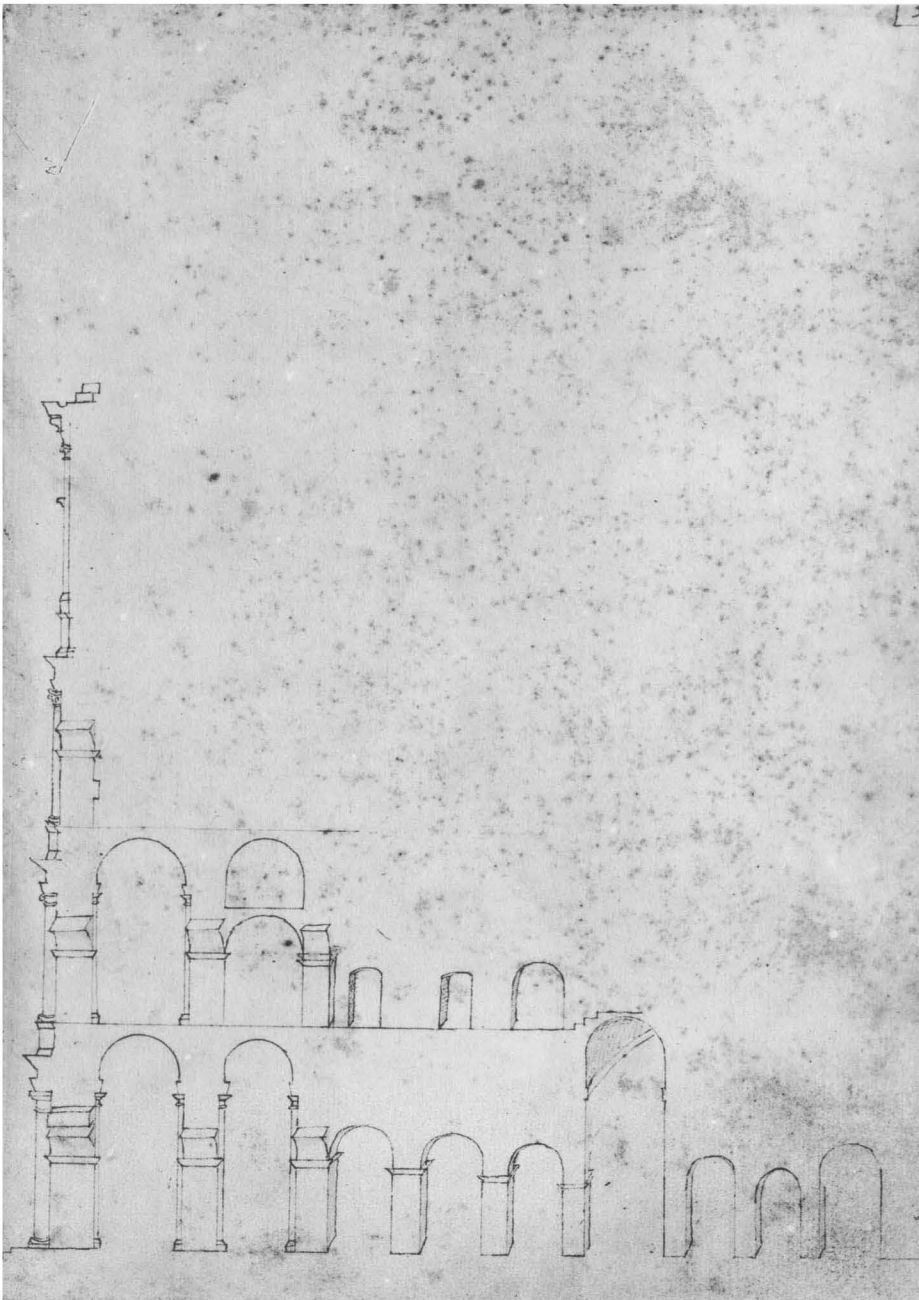
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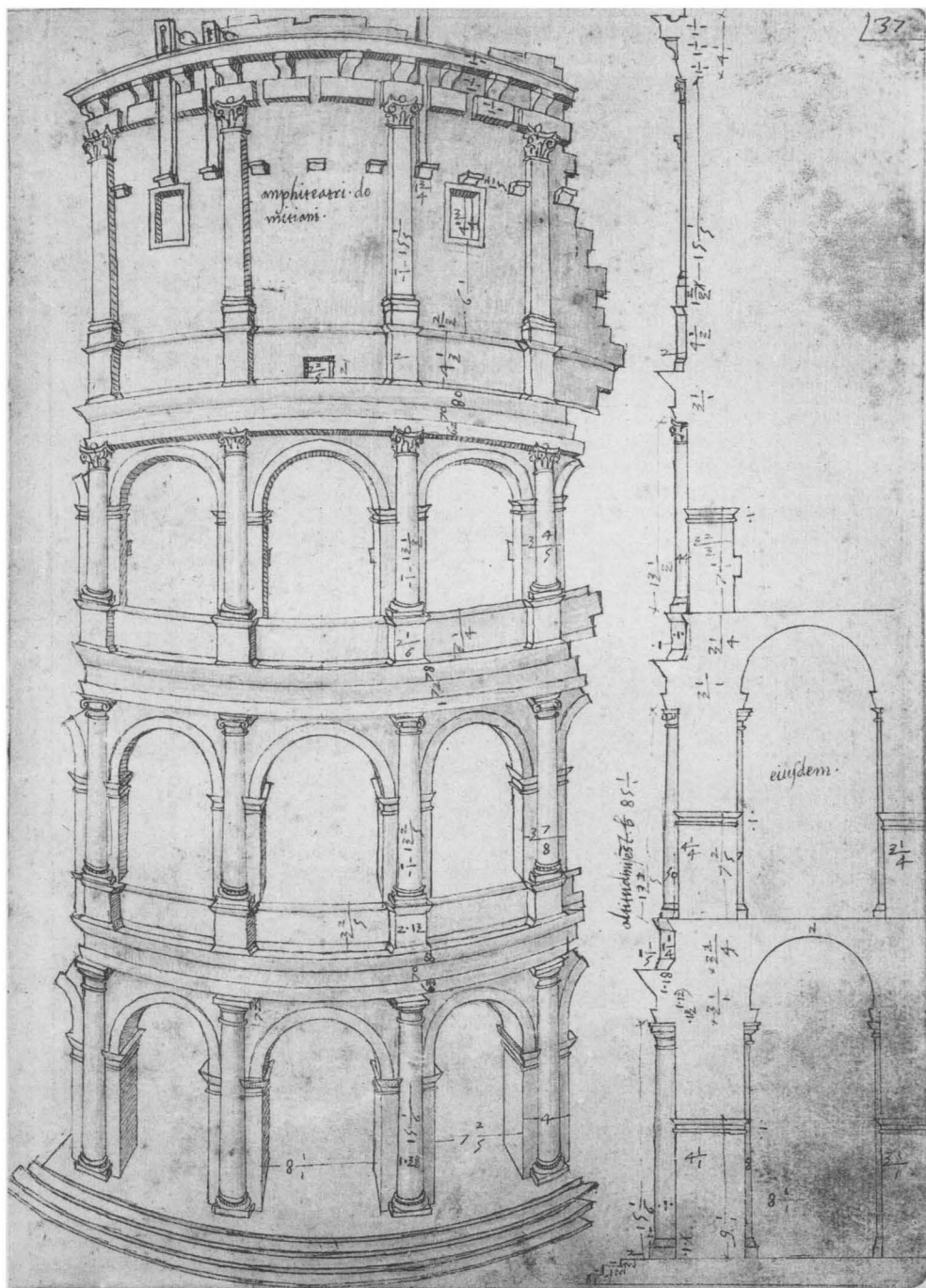




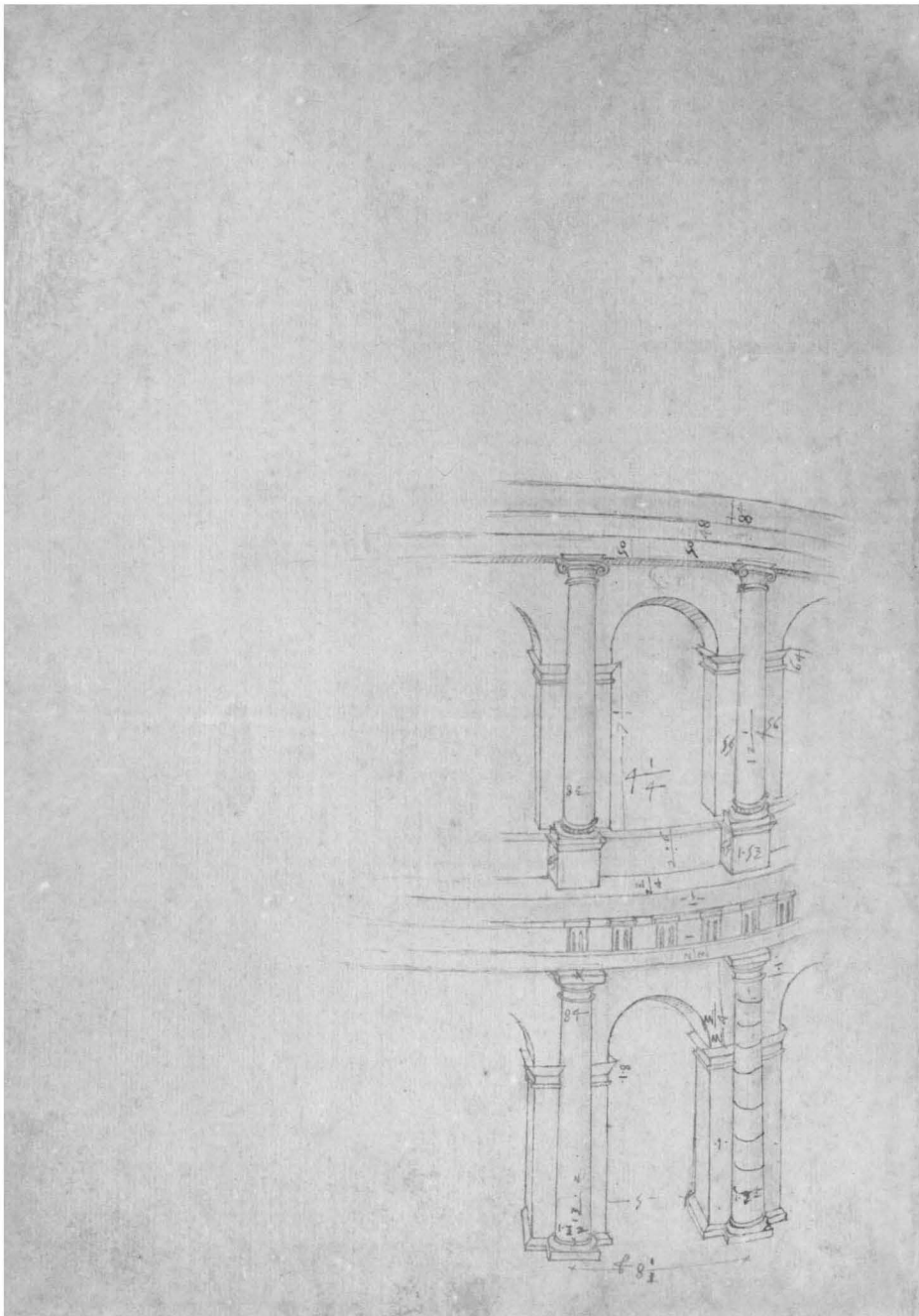


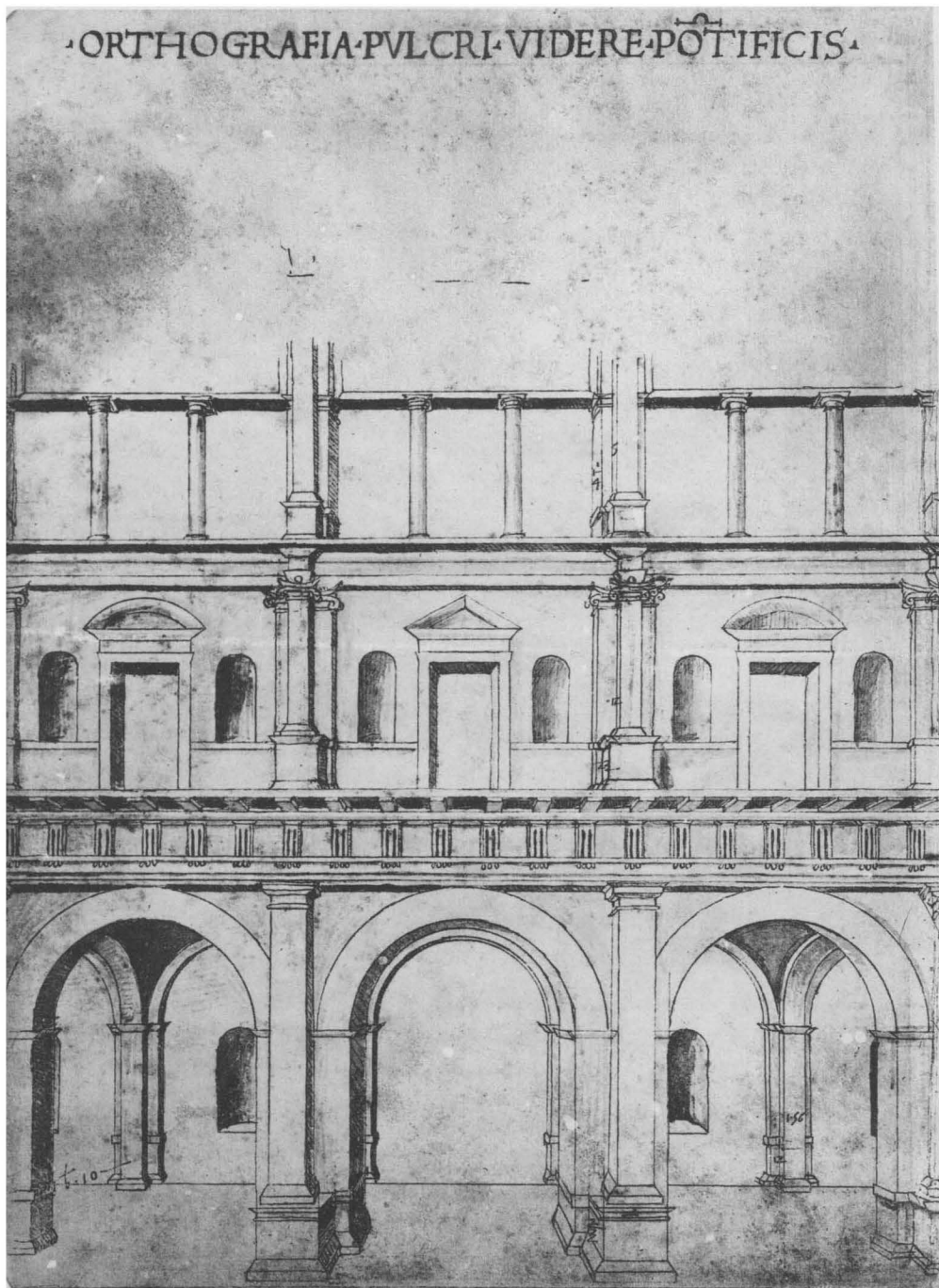


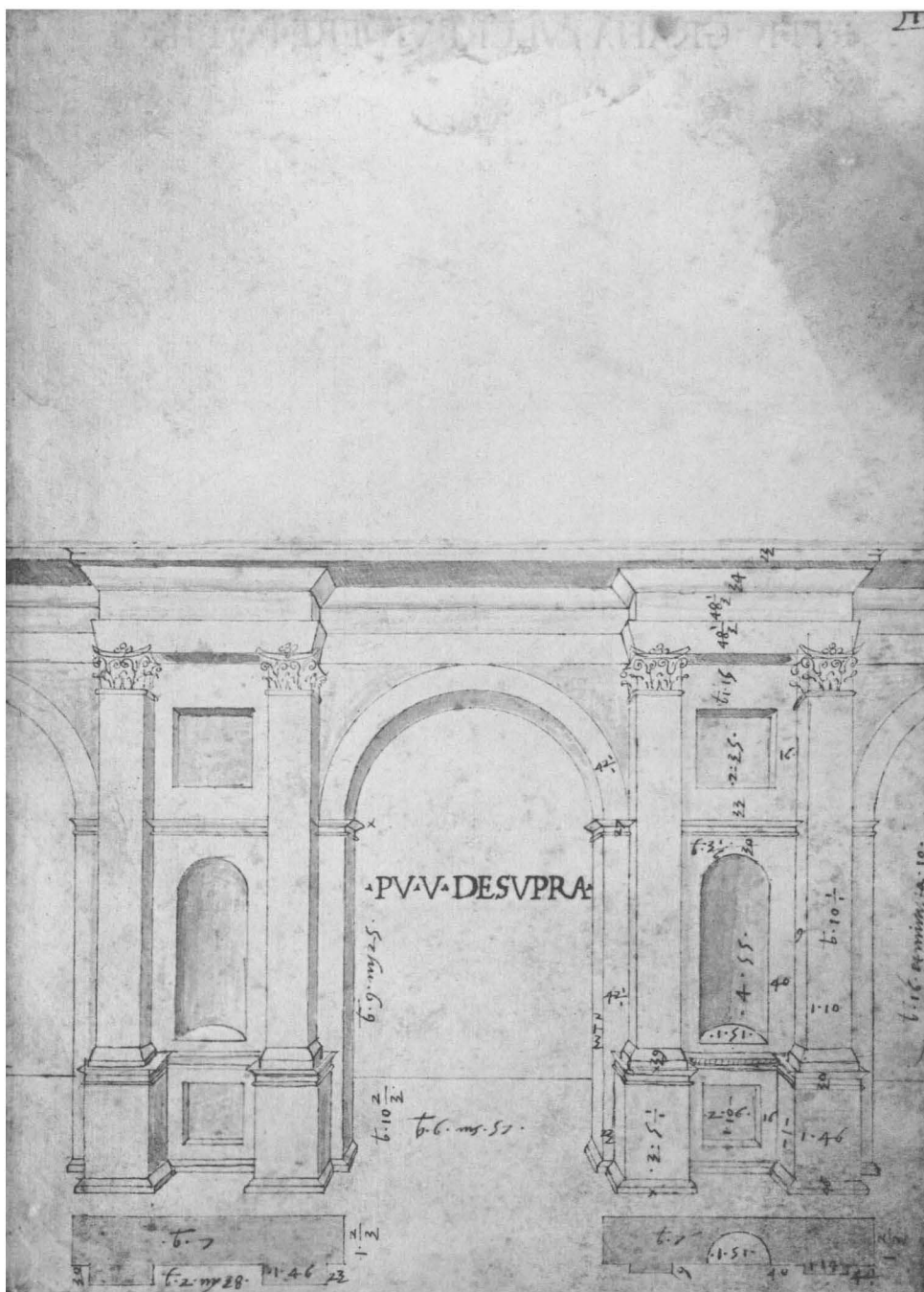


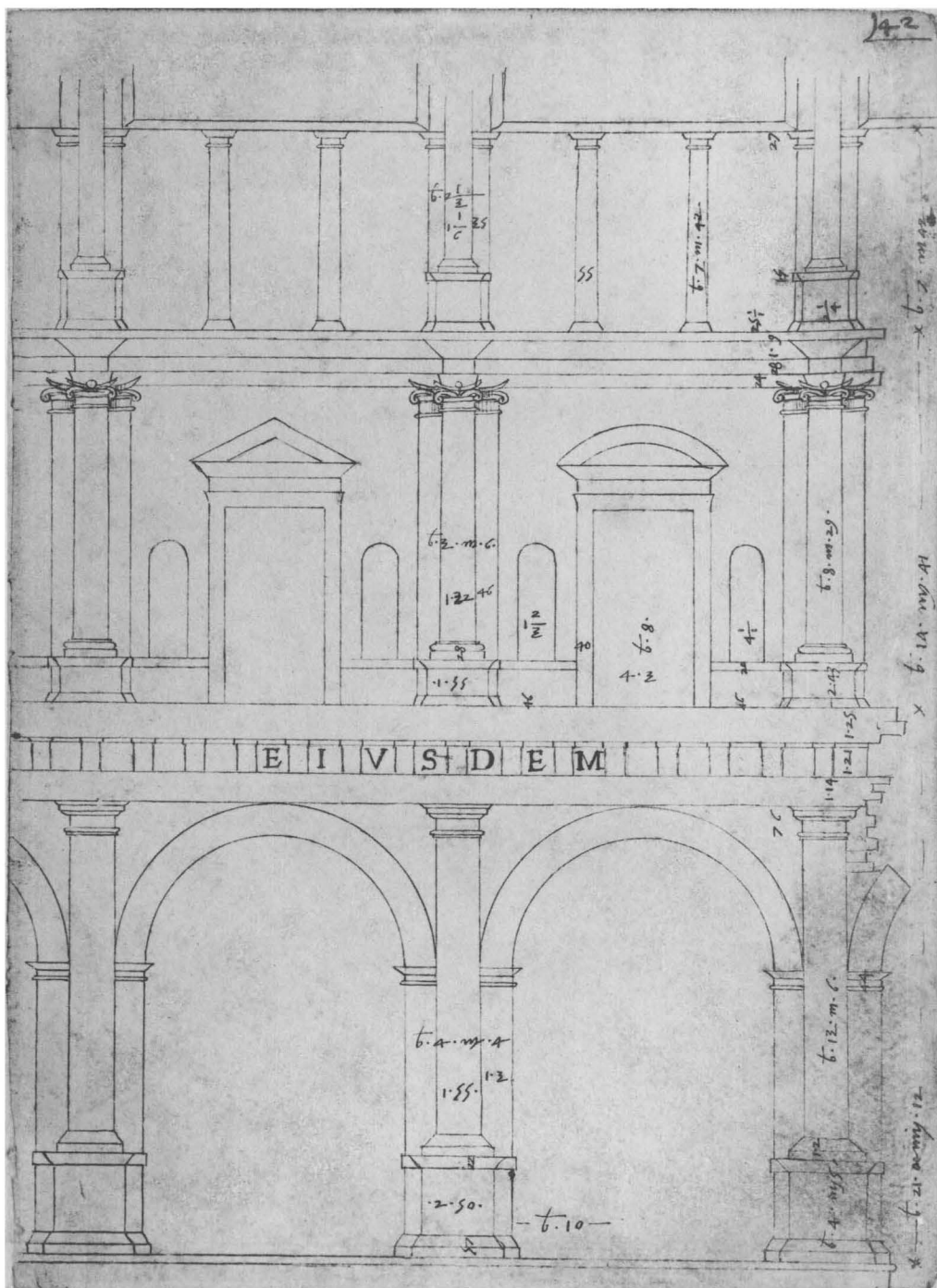


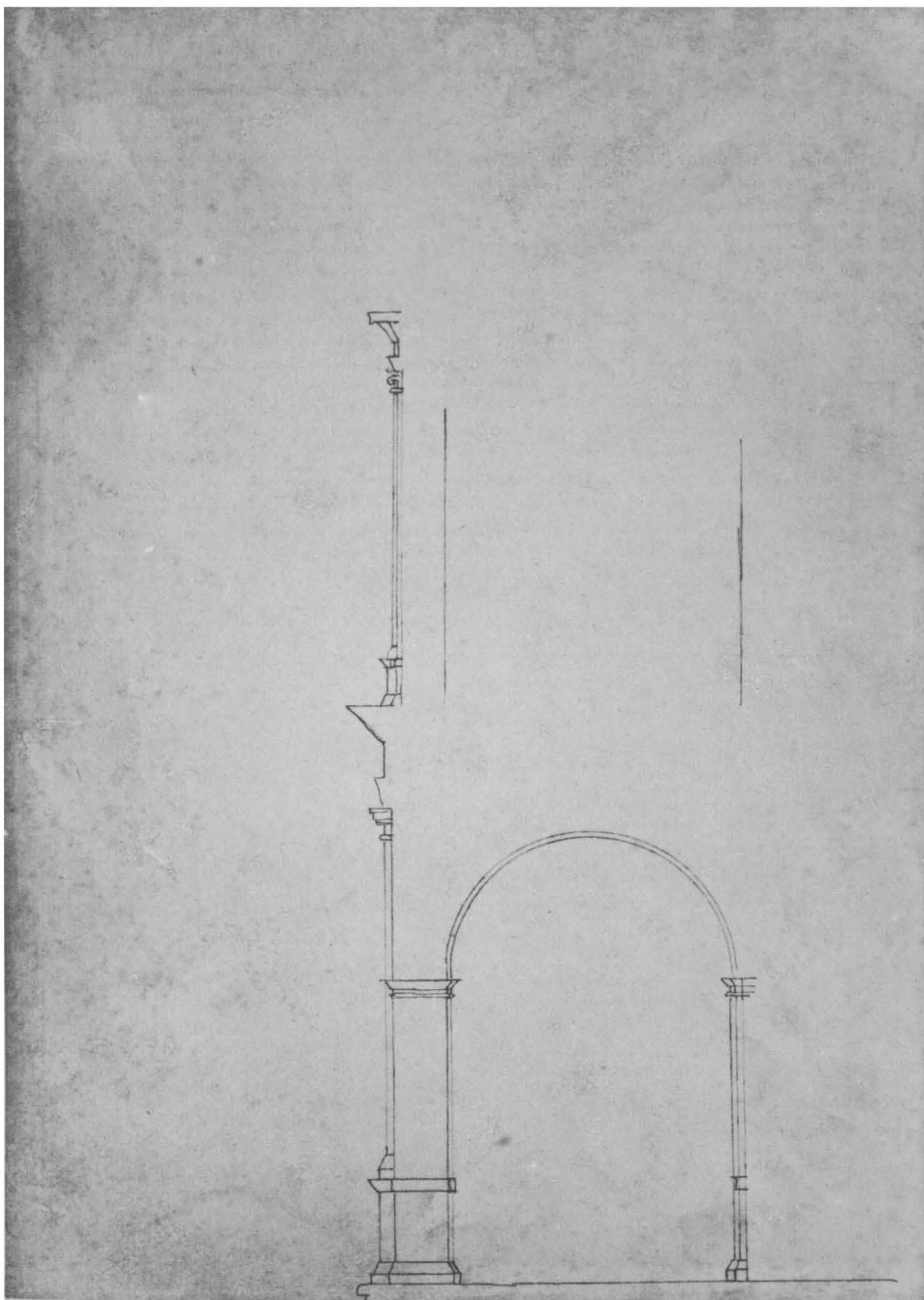












Let.<sup>a</sup> d' Andrea Conero a Bernardo Rucellai in proposito dell' Horologio Solare Antico Romano  
qui a lato designato

**Mag. m. Bernardo.** Io venando con M<sup>o</sup> Hieronimo di Albici lo modello dello horologio antiquo lo quale si trova in Casa d'ieri Gentilhomini Romani, chiamato della Valle, cosa per certa belliffa. Esso horologio e di marmoriane et ha le figure di dodici segni celesti di rilievo, e così li quattro cavalli, doi per banda, li doi quali non sono nel modello, sono in figura simili a quelli, vi sono le parole di ciascuno. Moise erano scritte sotto i segni, parte si leggono epate, sono in figura, come uedete, nella Carta, doue sono scritte le parole empiano tutta de ciascuno segno, et non come uoi uedete se scritte appresso ogni segno nel Modello per Horologio hauete a fare. Vi mando Carte 4. Nella 1.<sup>a</sup> e la grandezza d'esso horologio Nella 2.<sup>a</sup> le figure, aguardar iusto lo mezo di Levante, e mezo di. Nella 3.<sup>a</sup> la figura aguardar iusto lo mezo fra Merzodi et Ponente. Nella 4.<sup>a</sup> la figura dello Causo di esso horologio, e bisogna irra iusto uerso mezo di. A me non accade dare altra informatione, se non de quella parte, doue hanno a essere le figure del resto seguirà rete lo Modello più di sp<sup>o</sup> di sito, cioè doue stanno li segni, et scritte non accado ha conuenuto con quel di sopra. Ne ancora bisogna sia di marmo, e per niente u' mettesse scriver cosa niuna di sotto, cioè le quantità delli di, e delle Notte imitando lo antiquo, perche sarà falso et torrerà la usurpatione di esso Horologio. Nella 5.<sup>a</sup> figura linea a. b. e lo mezo della larghezza dello horologio, et ci uiene a essere la metà della linea nell'altre la quale linea guarda verso merzodi, et è tirata da Levante a Ponente. a. g. e la grandezza quanto a entrar lo causo f. e lo centro del causo f. g. e la grandezza con quale escono lo causo. e. d. e uguale. a. d. e la grandezza dello due facce una tra Levante e Merzodi, l'altra tra Merzodi, e Ponente. b. h. e l'altrezza dell'horologio h. k. e la sua grandezza che uene fuori nella figura secondo a e loco dello gnomone a. b. e la grandezza d'esso gnomone. Nella 6.<sup>a</sup> similmente a. e il loco dello gnomone a. b. e la grandezza di esso. Nella 7.<sup>a</sup> a. loco del gnomone a. b. e la grandezza di esso. Ma ha d'auerire che l'horologio uelto sia di marmo bianco perche l'ombra si dicea meglio. lo Conueno debbe essere dorato con grandezza di sotto, cioè quel sotto che harà a descenderlo sia aperto secondo la linea f. g. della prima carta, doue fosse altrimenti l'horologio uerrà falso li gnomoni della seconda e 3.<sup>a</sup> Carta debbano essere nelli soi pedenti e perpendicolari sopra la superficie della Carta. Quando sarà miso in figura nel Causo a linea doue ci sarà de e. a. d. e parata per mezo li due peruenire la extremità del stile cioè gnomone cioè b.

Le linee Meridiane cioè nella figura 2.<sup>a</sup> e 3.<sup>a</sup> b. e. e nella 4.<sup>a</sup> a. e. sieno estese perpendicolari sopra lo orizzonte.

La figura che ha tirata con linea di un centro Parata a M<sup>o</sup> Alexandro Pacci e raccomandandomi a S. S. Altro non accado scruere. Doue uoi dubitarete scruietemi, et io farò per l'utro quanto sarà possibile, et dubito che non habbiamo honore. Io so con quant' d'ingentia hauiate trate le linee a V. M<sup>o</sup> mi rac<sup>o</sup>. et infinite uolte. La quale mi perdonate se non ho fatto tanto. Roma primo ap<sup>o</sup> 1513.

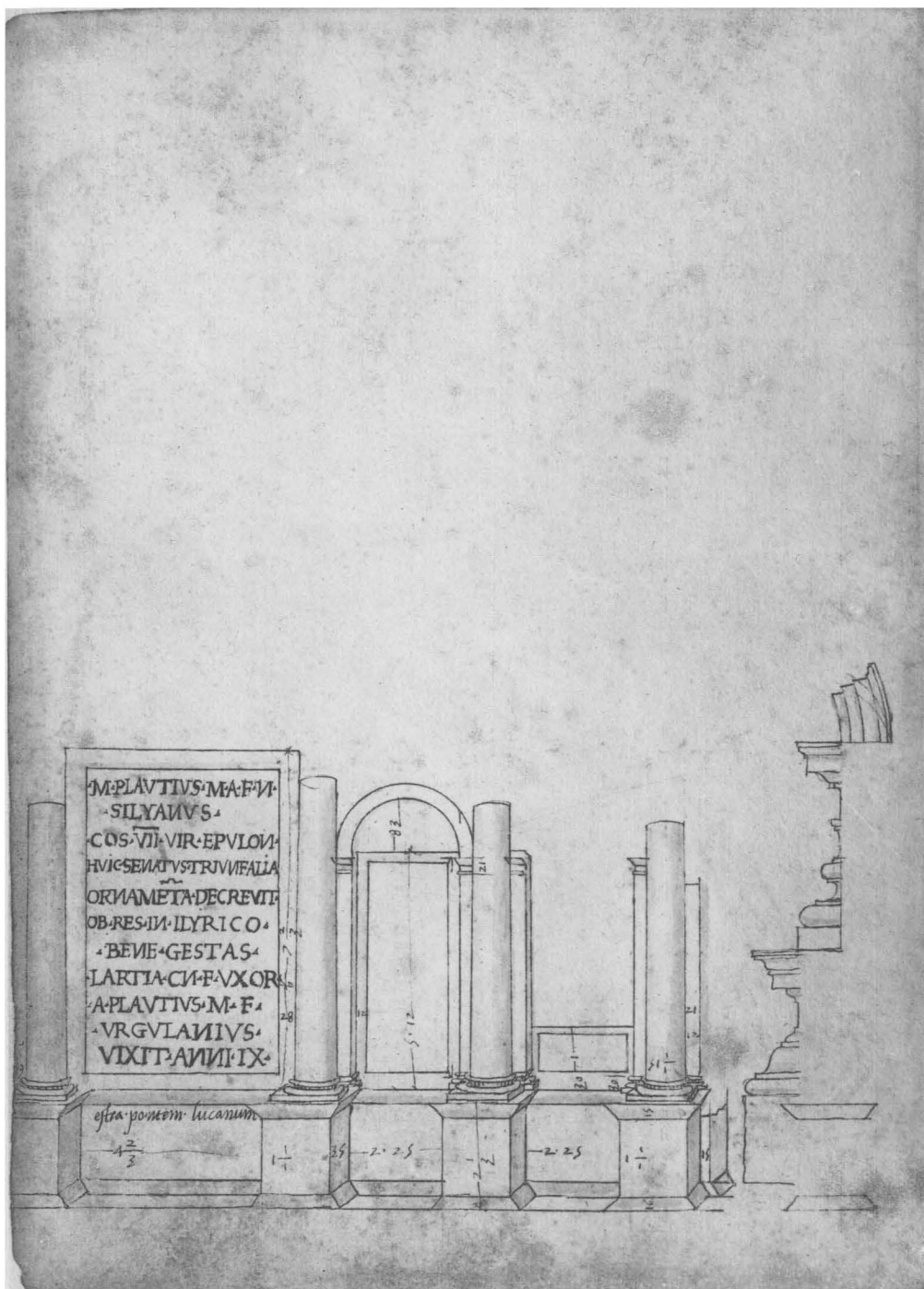
Tutto di C. M. Andrea Conerus.

Rebili et Doct<sup>o</sup> Viro D<sup>no</sup>  
Bernardo Rucellai tanq<sup>o</sup>  
Patri hono<sup>o</sup>.

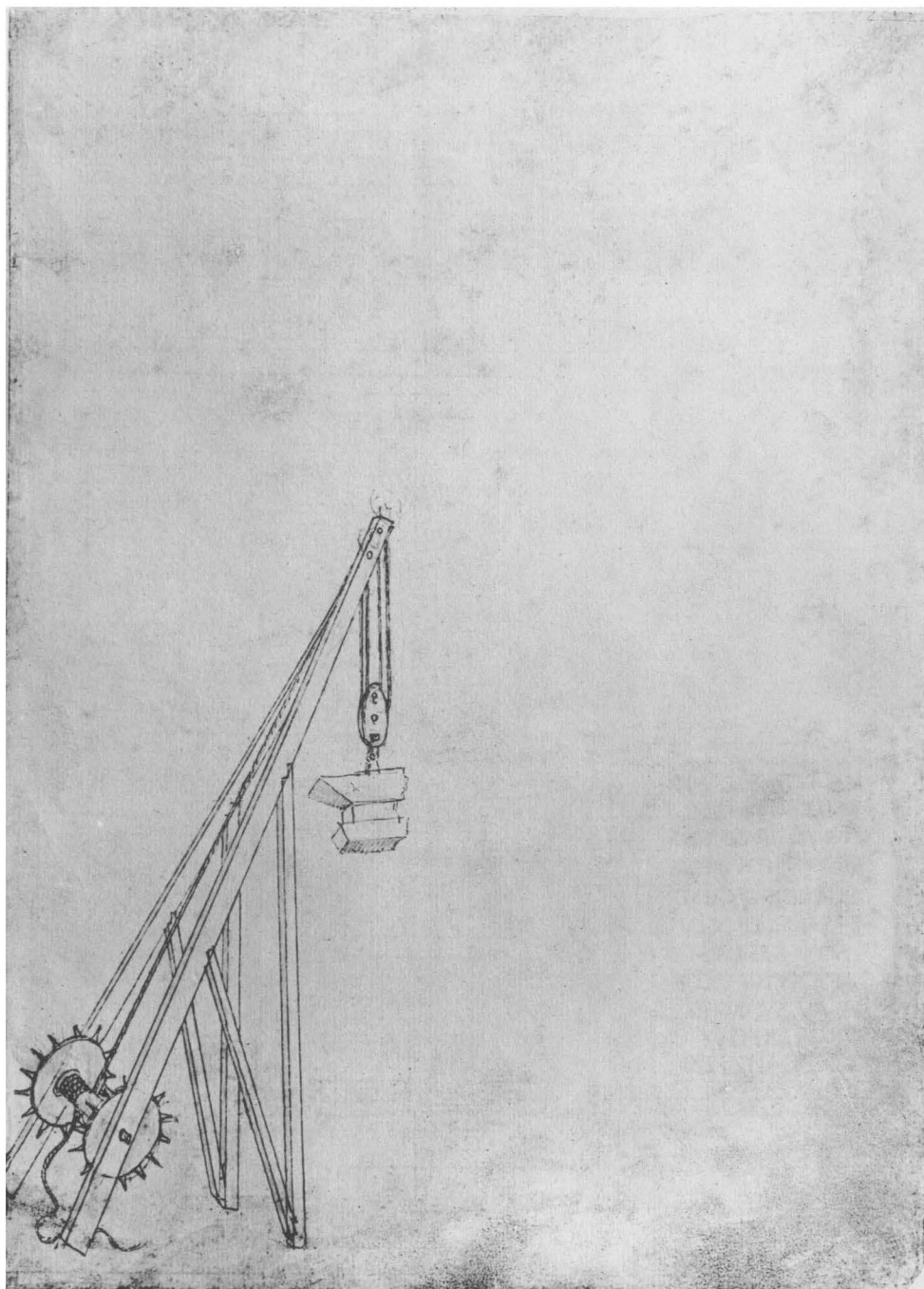
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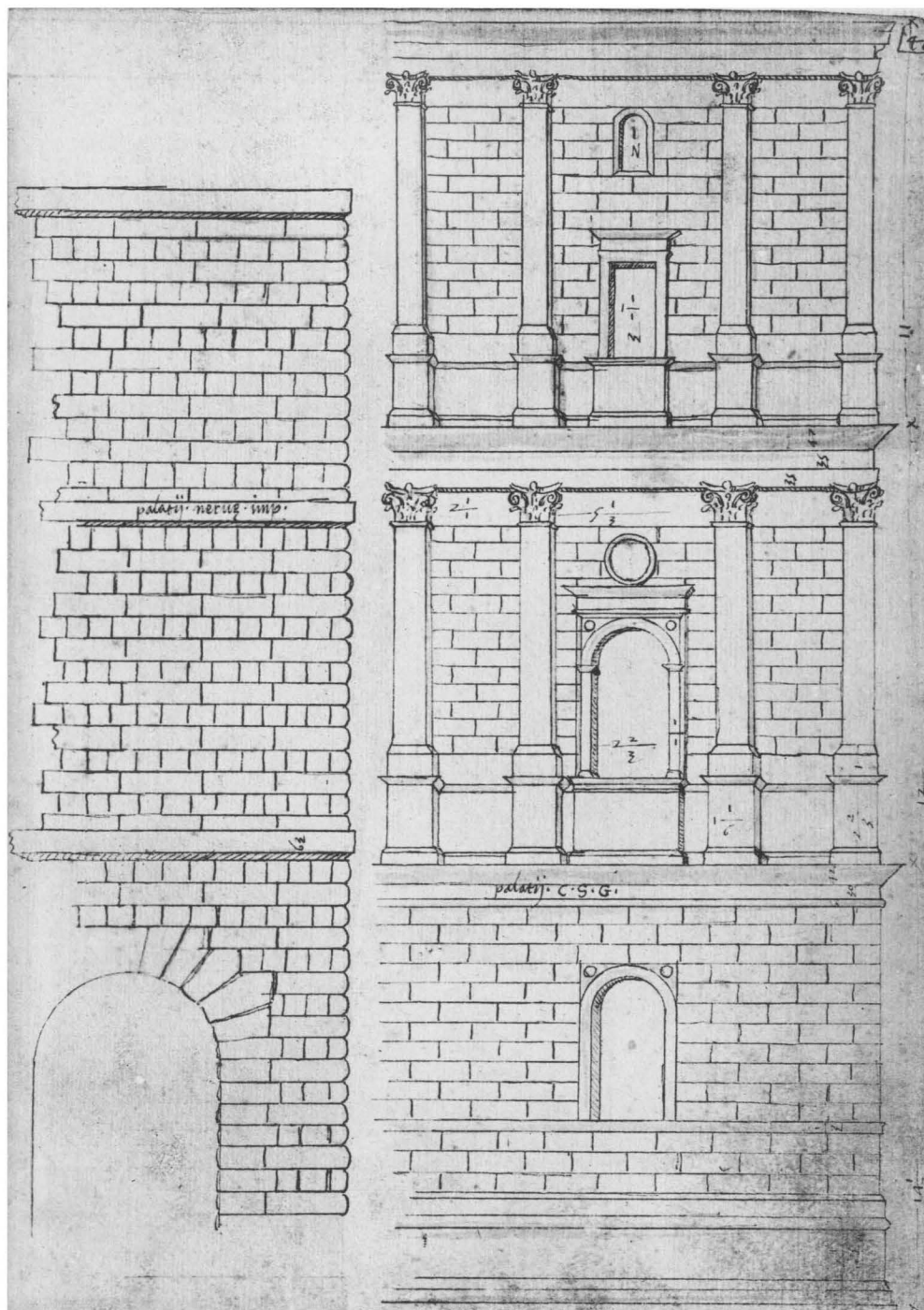


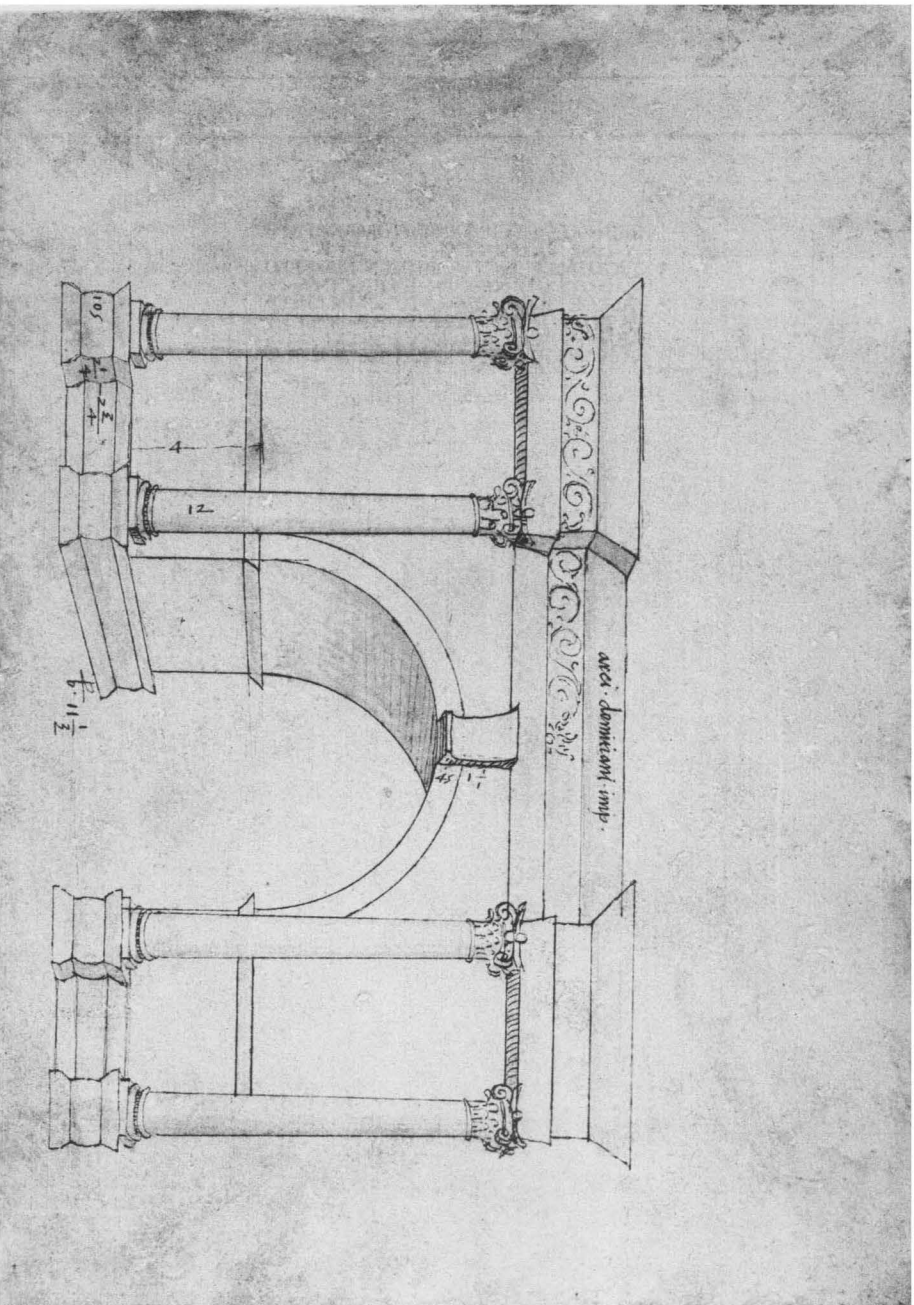


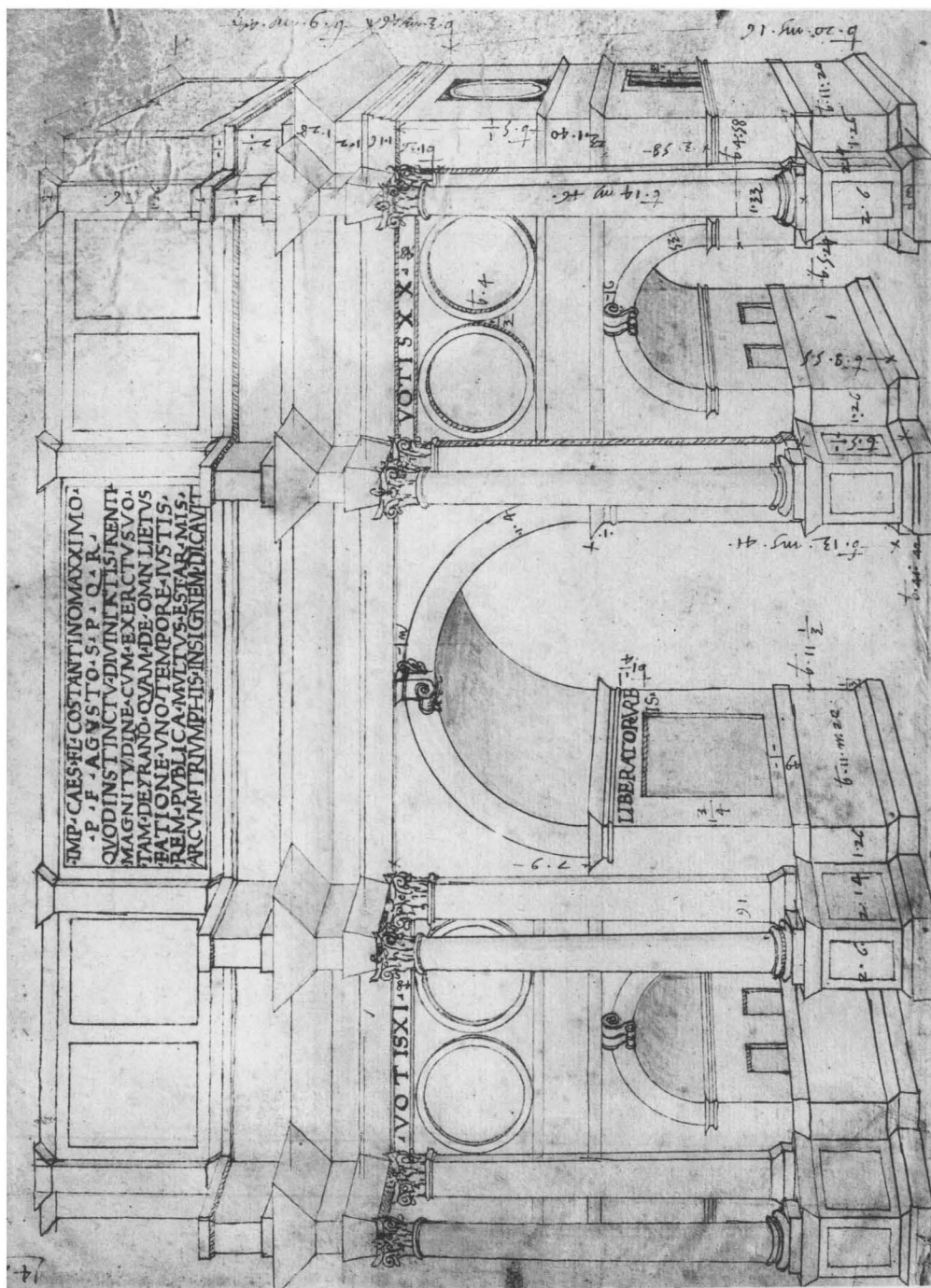


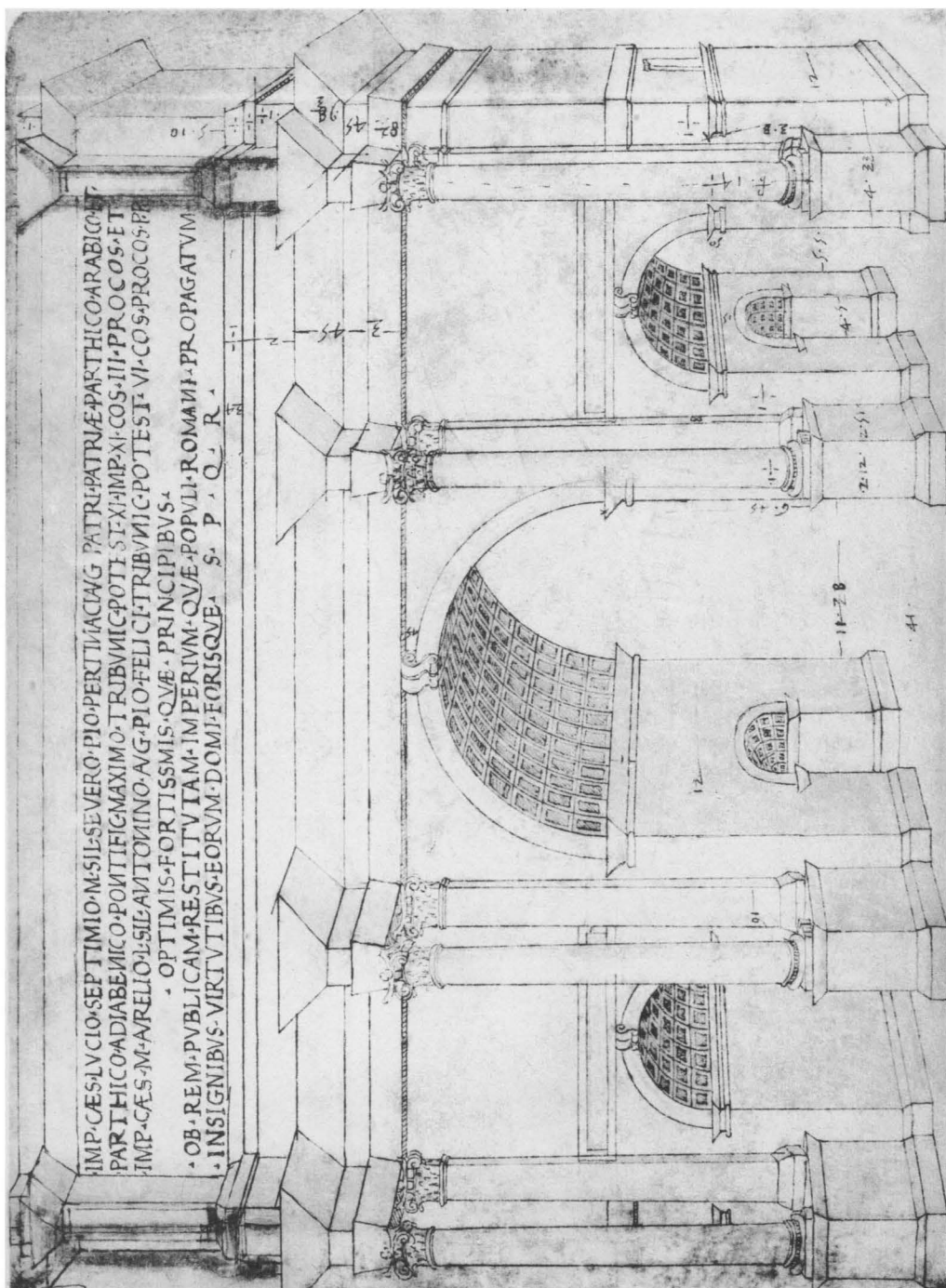




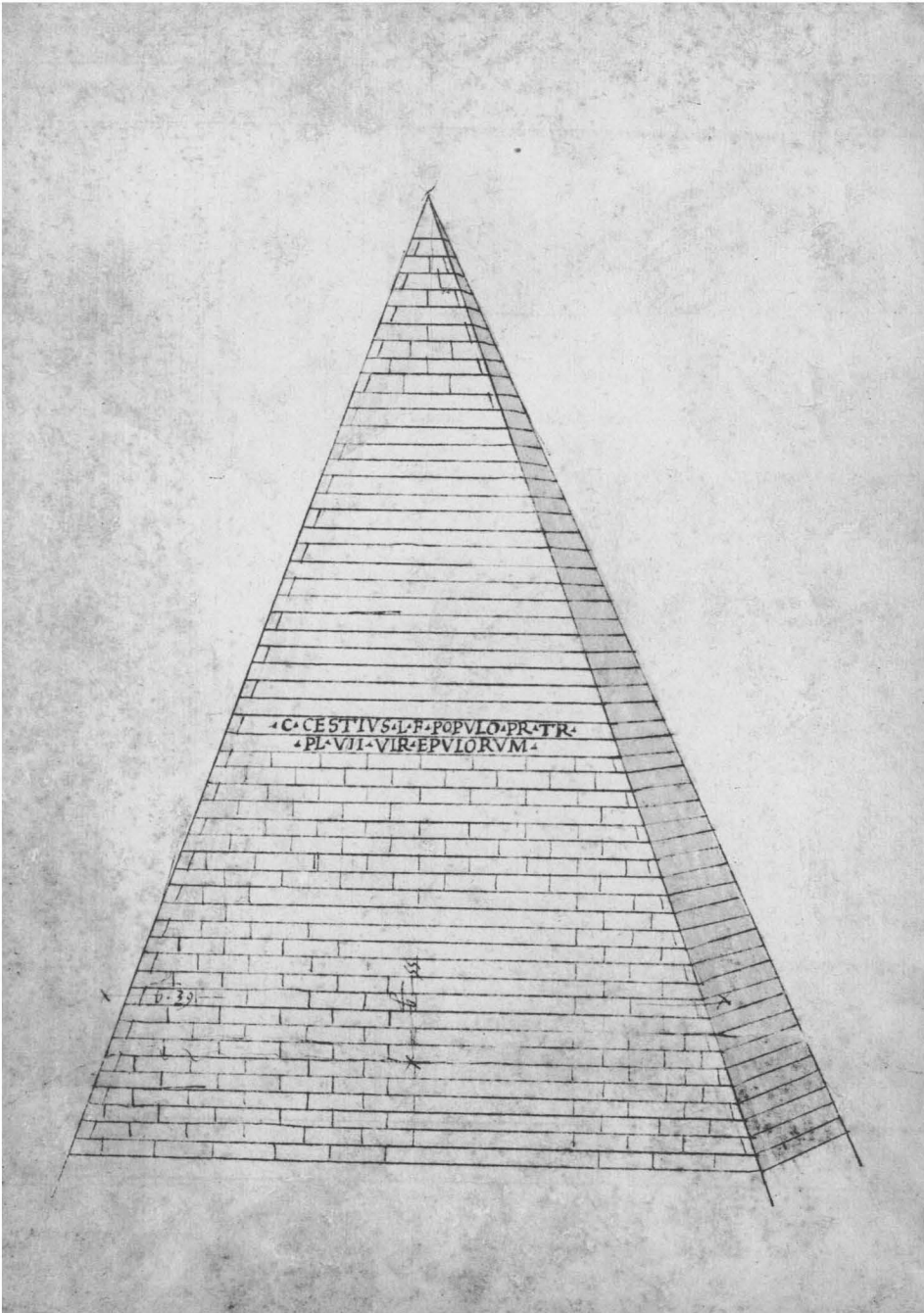




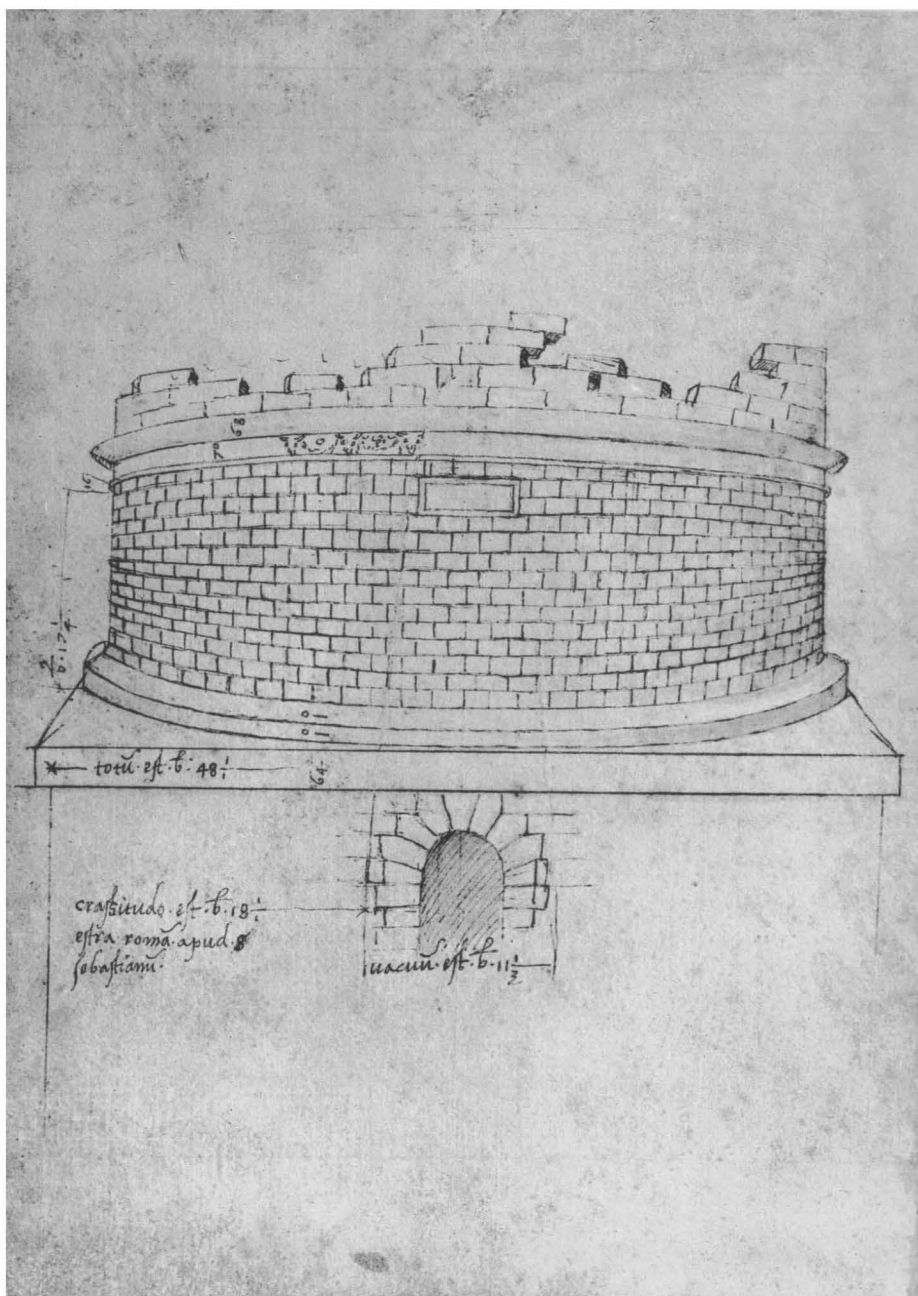






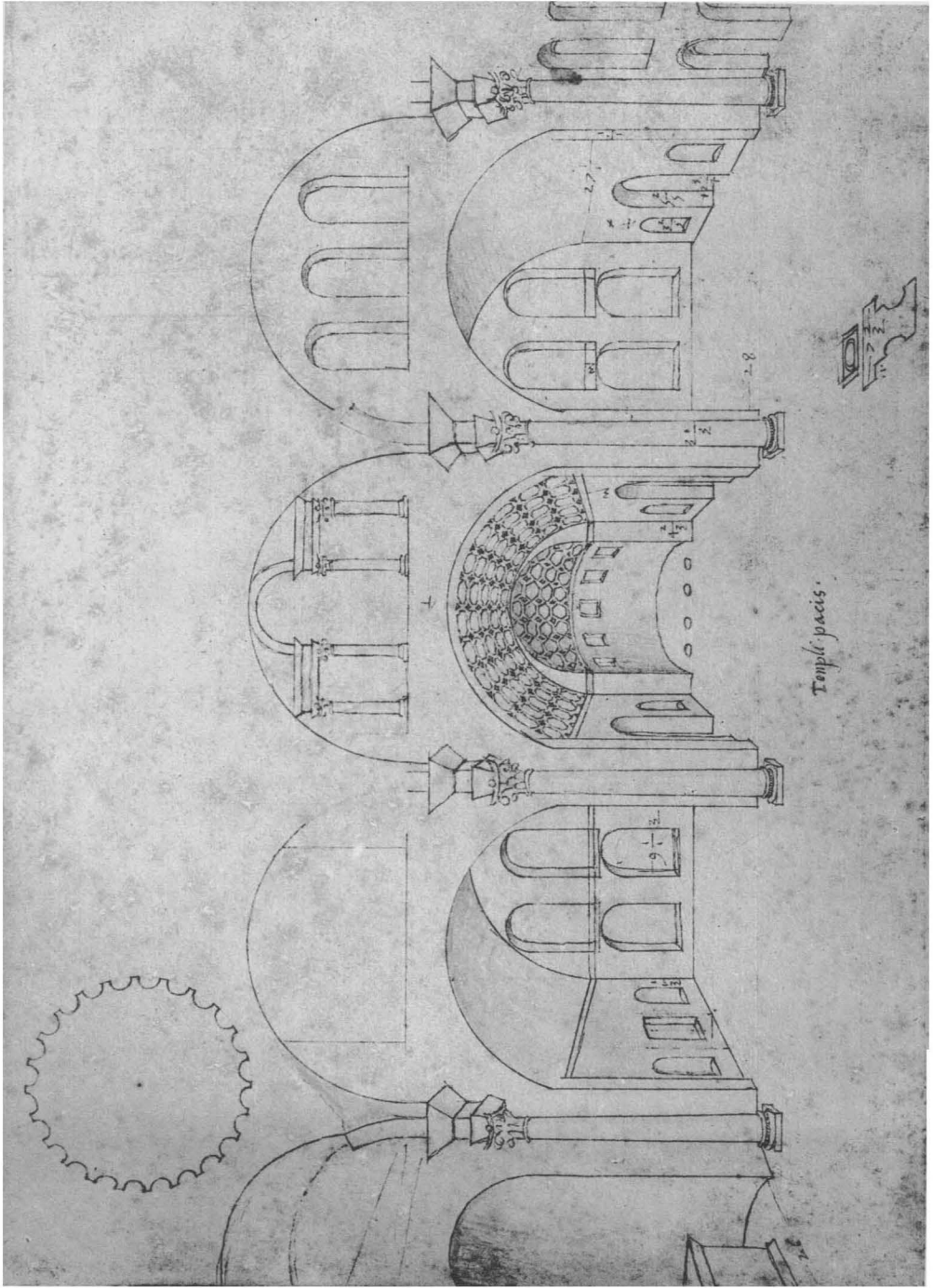




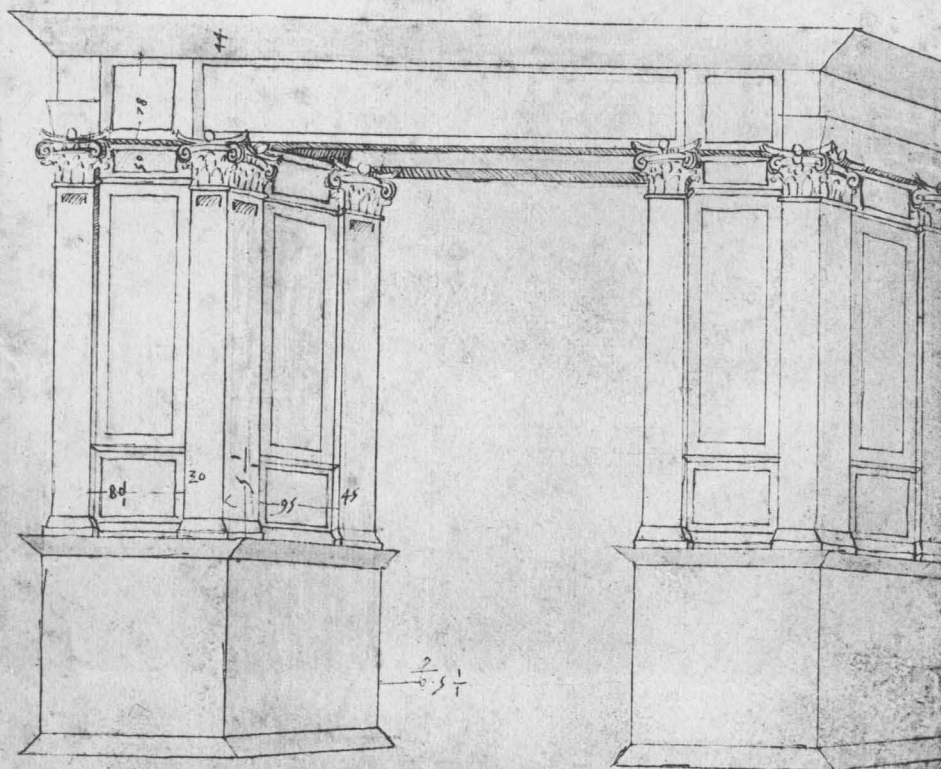


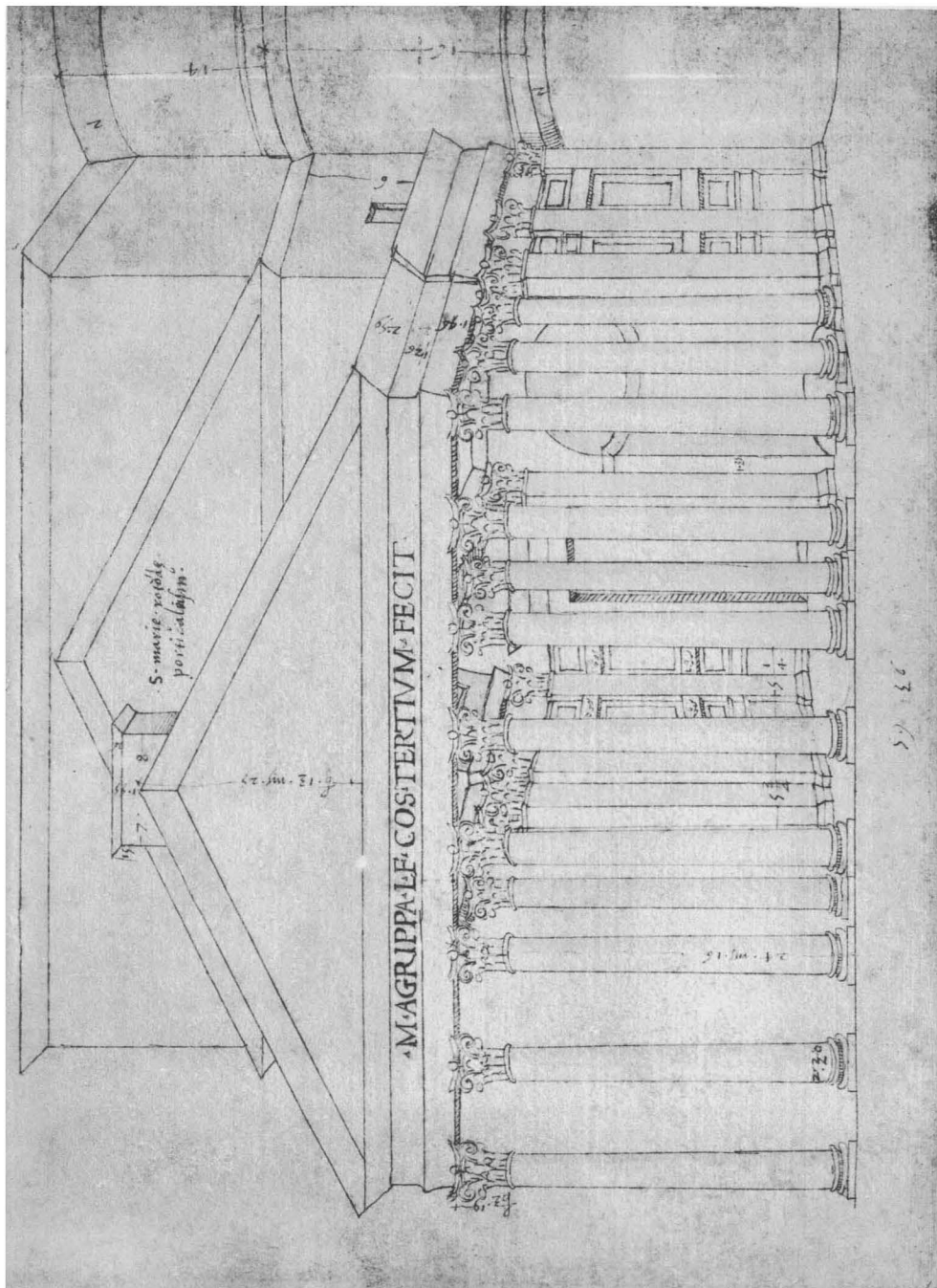






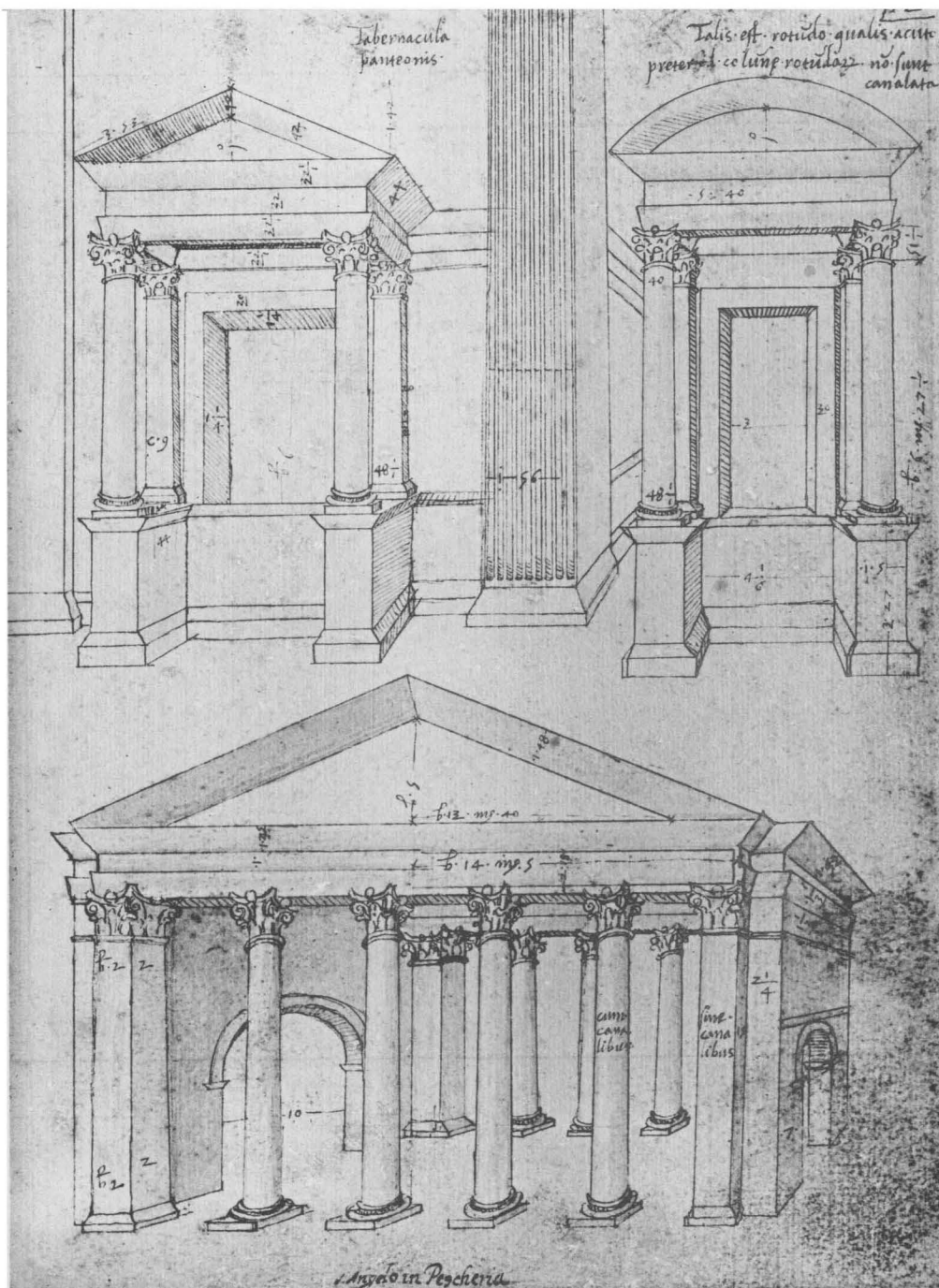
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 imp. caes. m. aurelio. antonio. pio. felicis. aug. trib. potest. VII. cos. III. p. p. procos. fortissimo. felicissim.  
 inliae. aug. marci. aug. not. castrorum. et. sonatus. et. patriae. et. imp. caes. m. aureli. antonii. p. p. fel.  
 pat. hici. maximi. britanni. maximi  
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 LXIV. 1017.

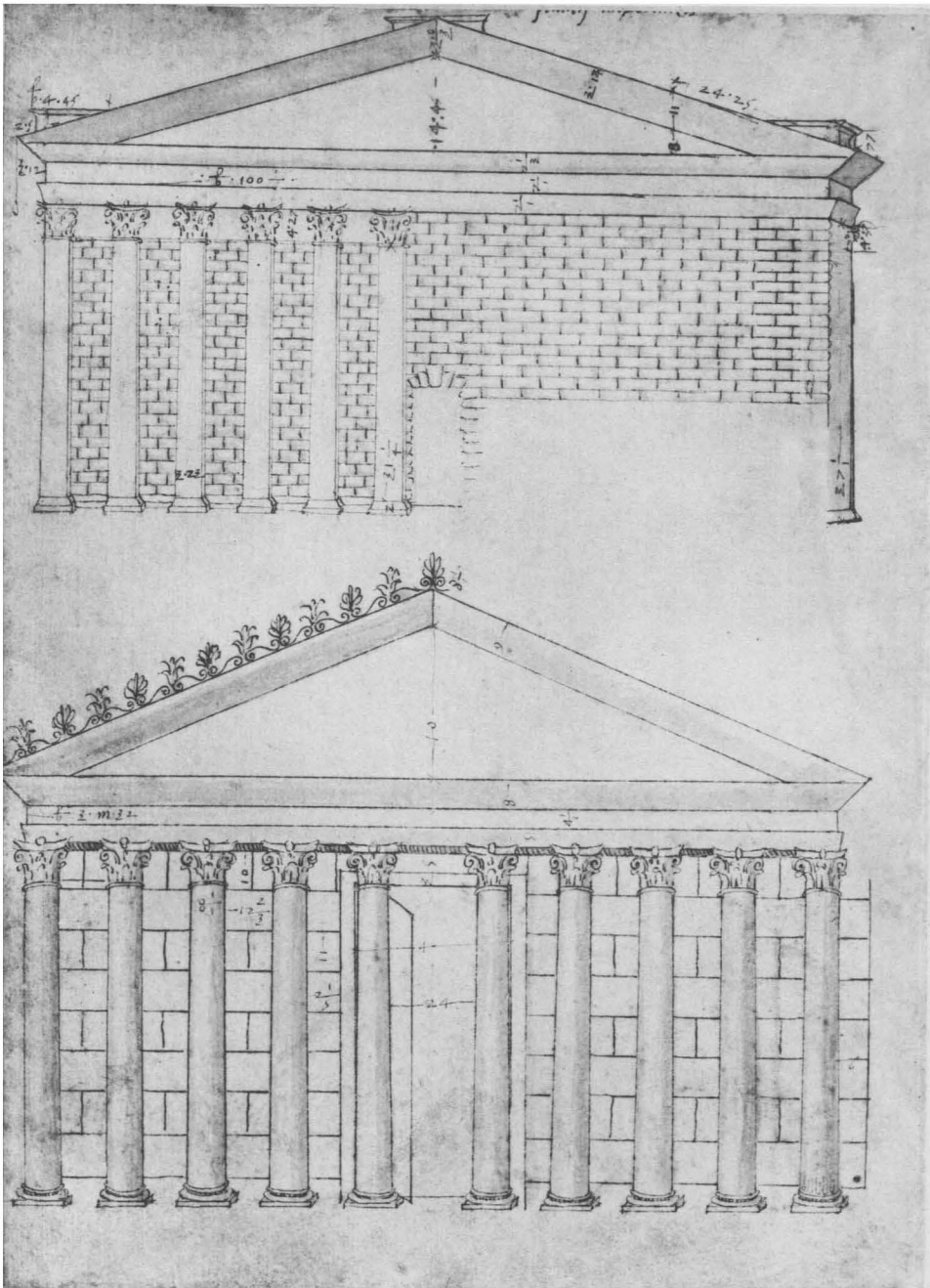


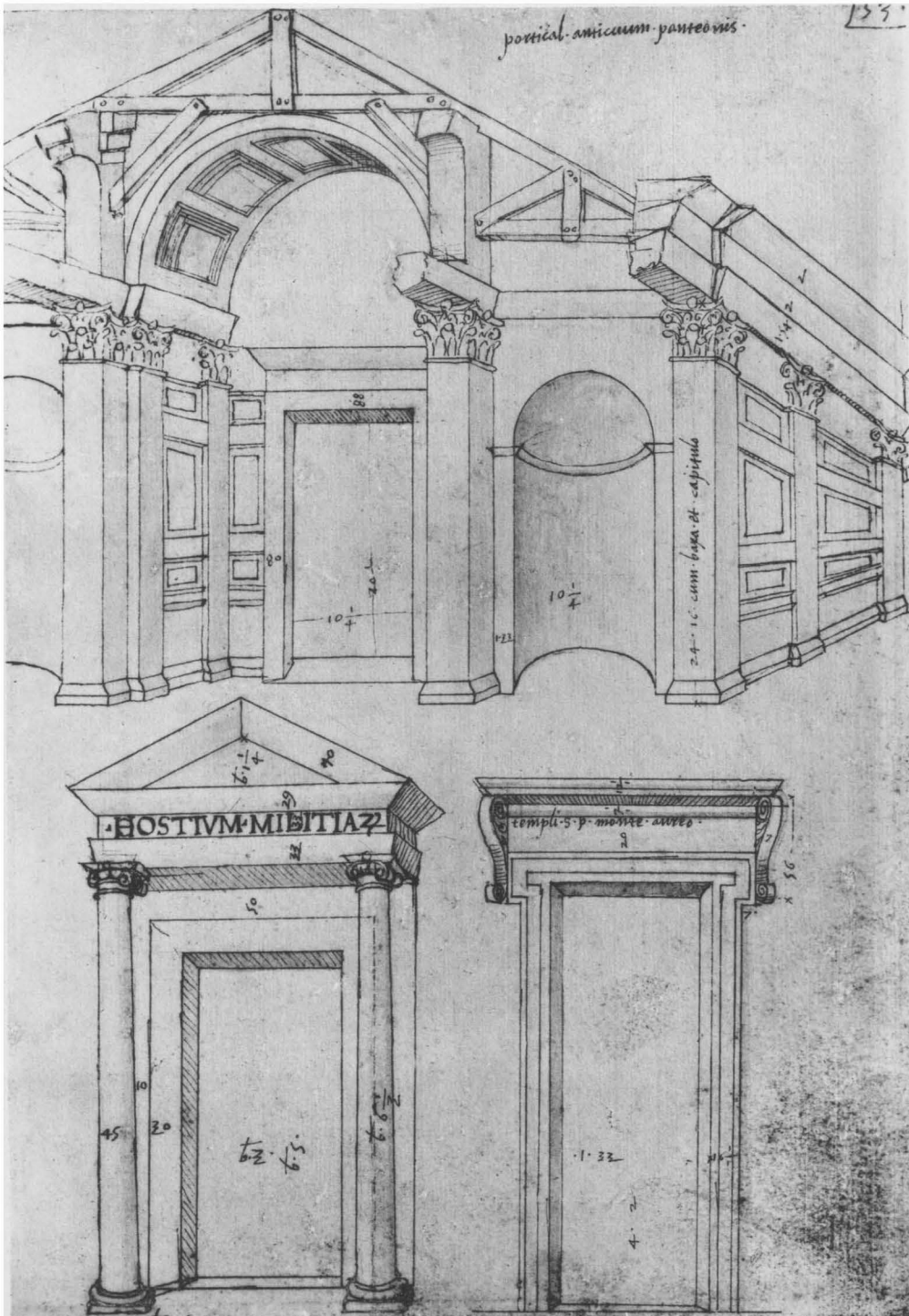






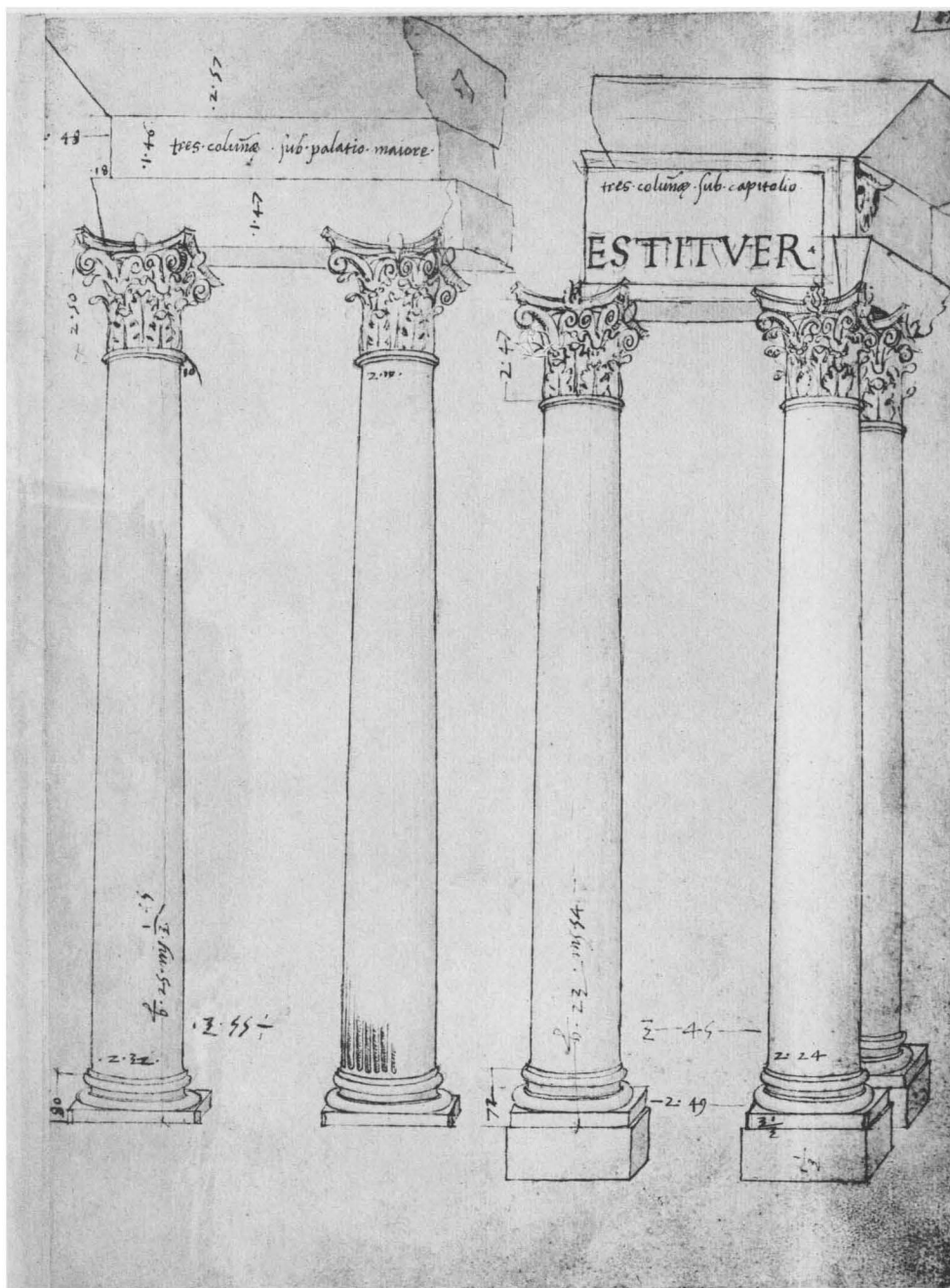


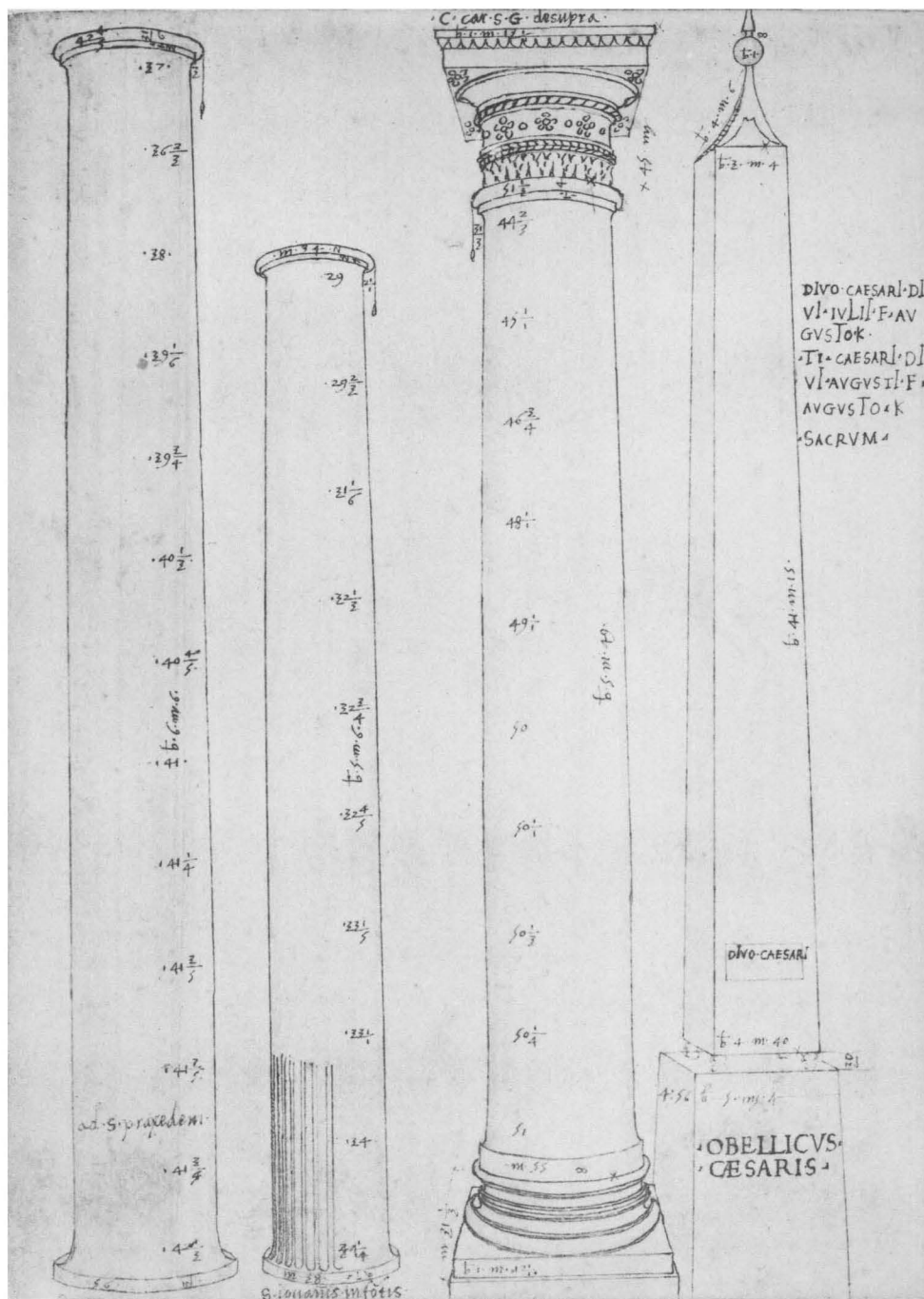




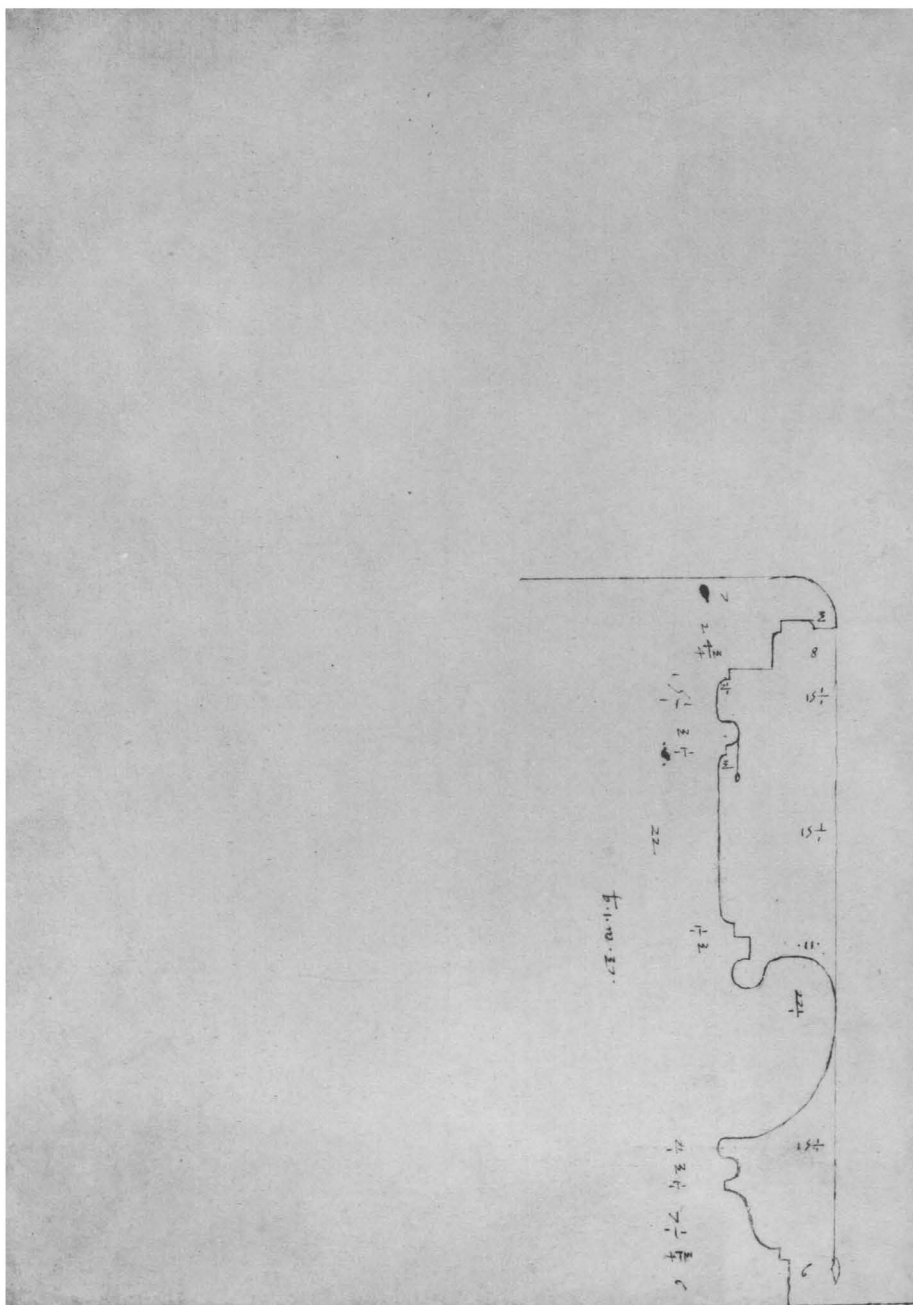


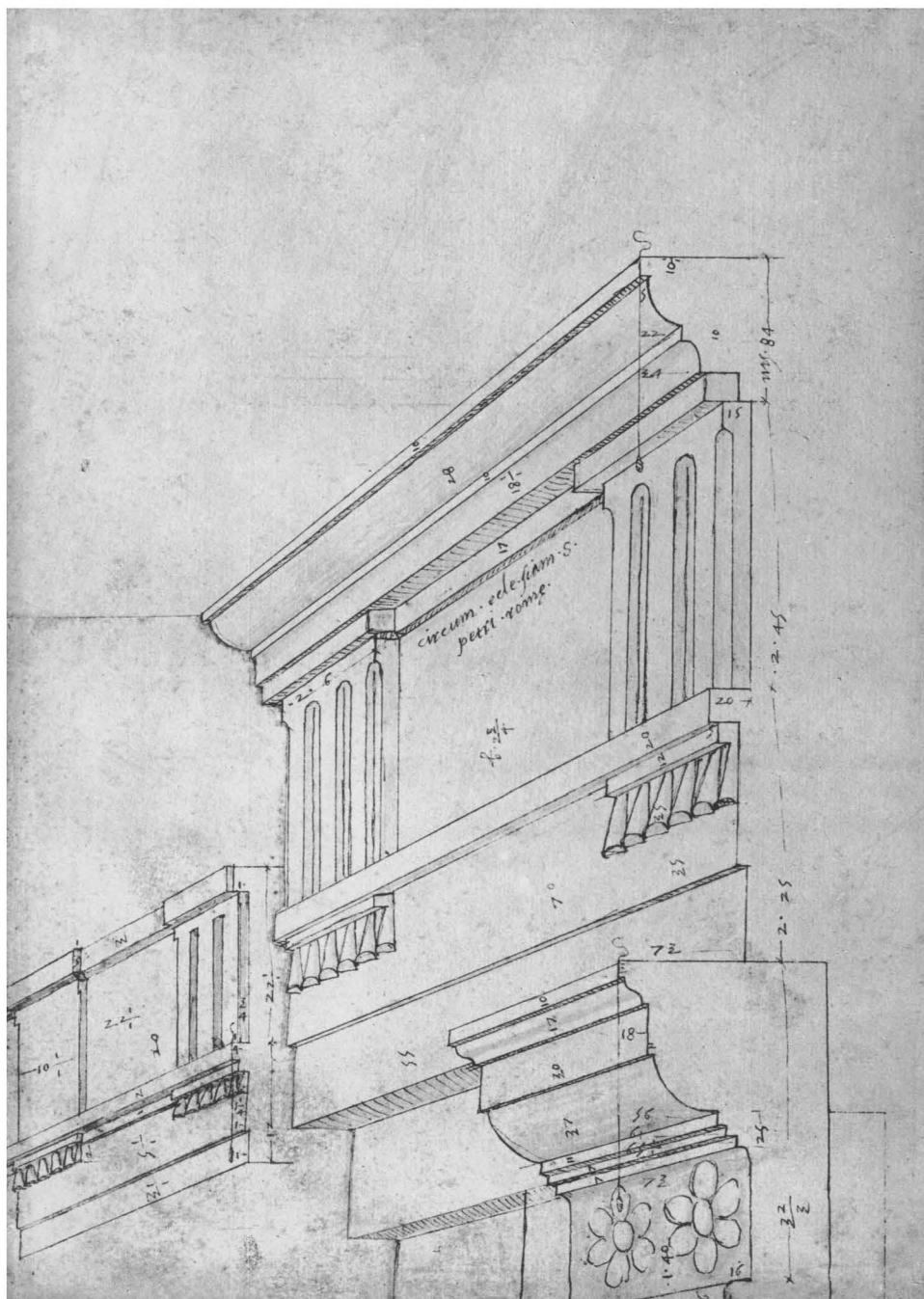






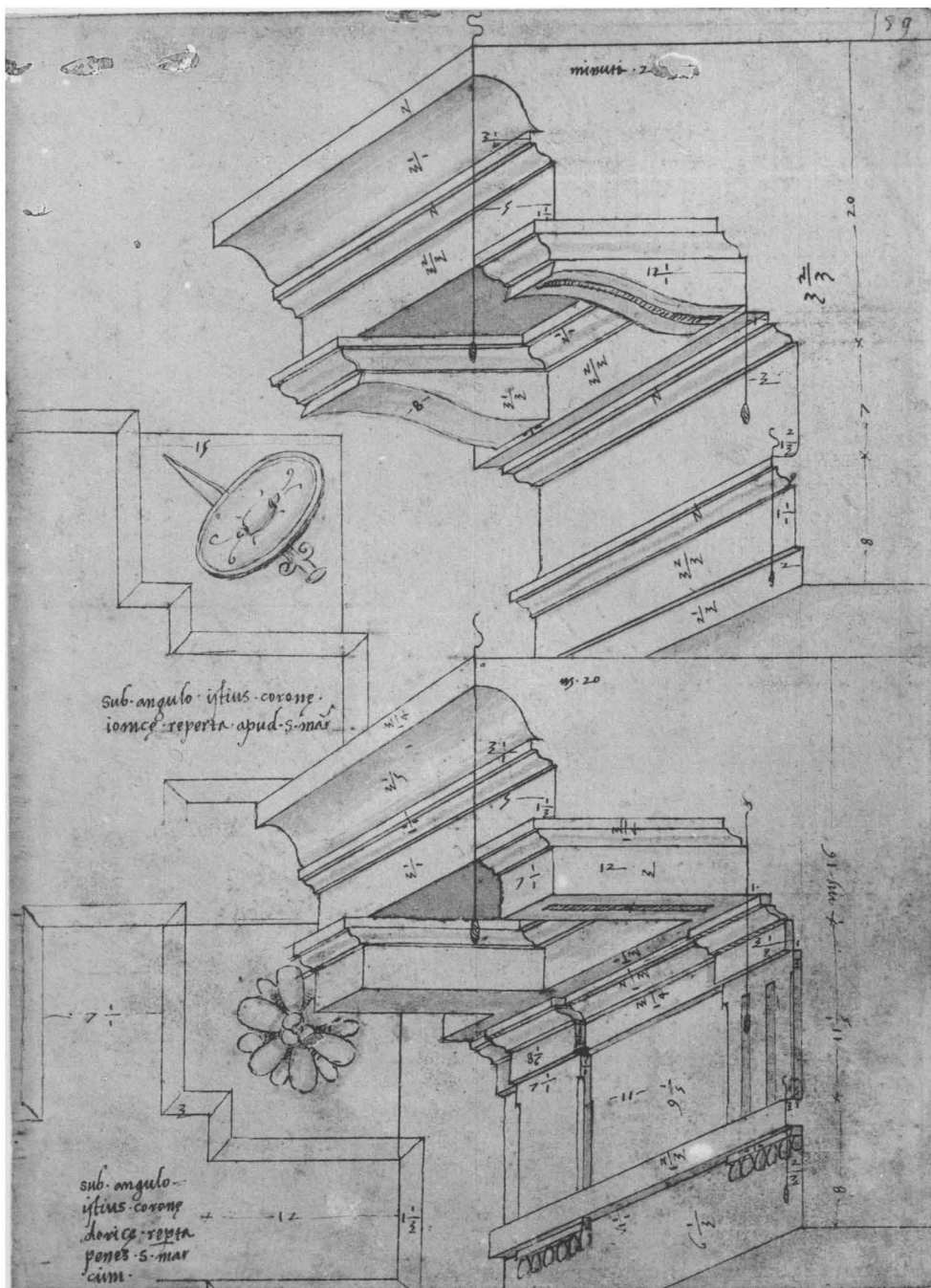




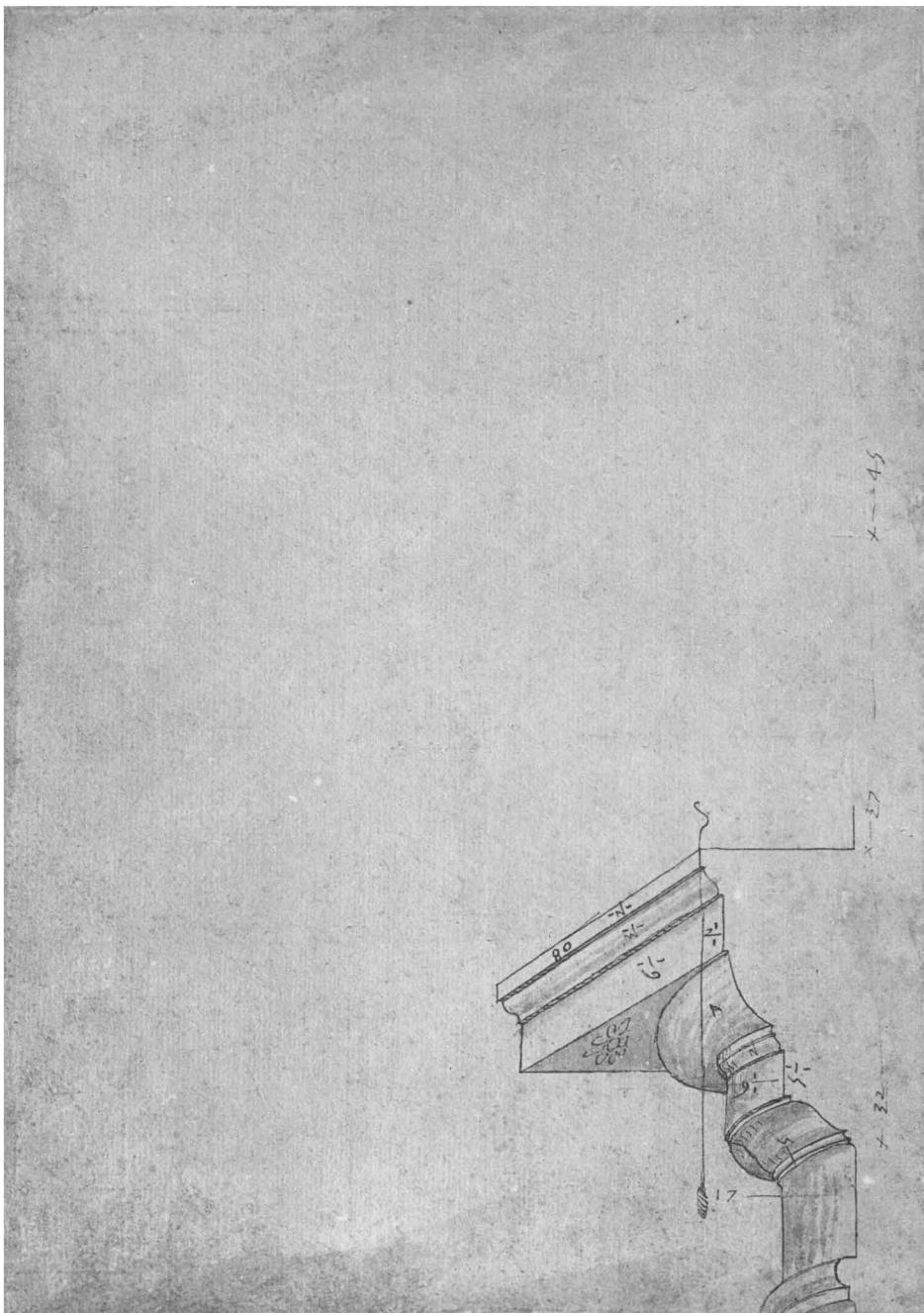


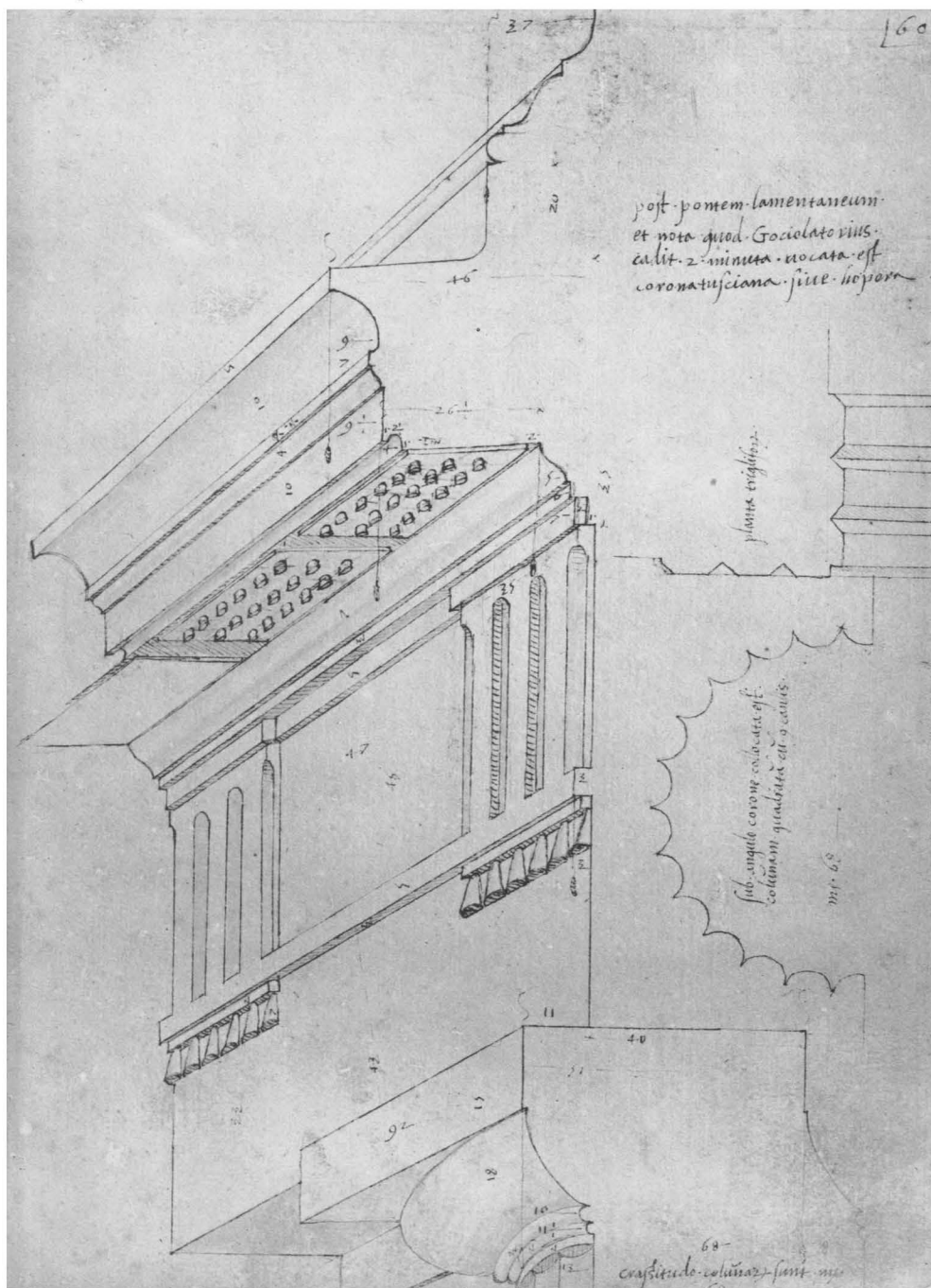




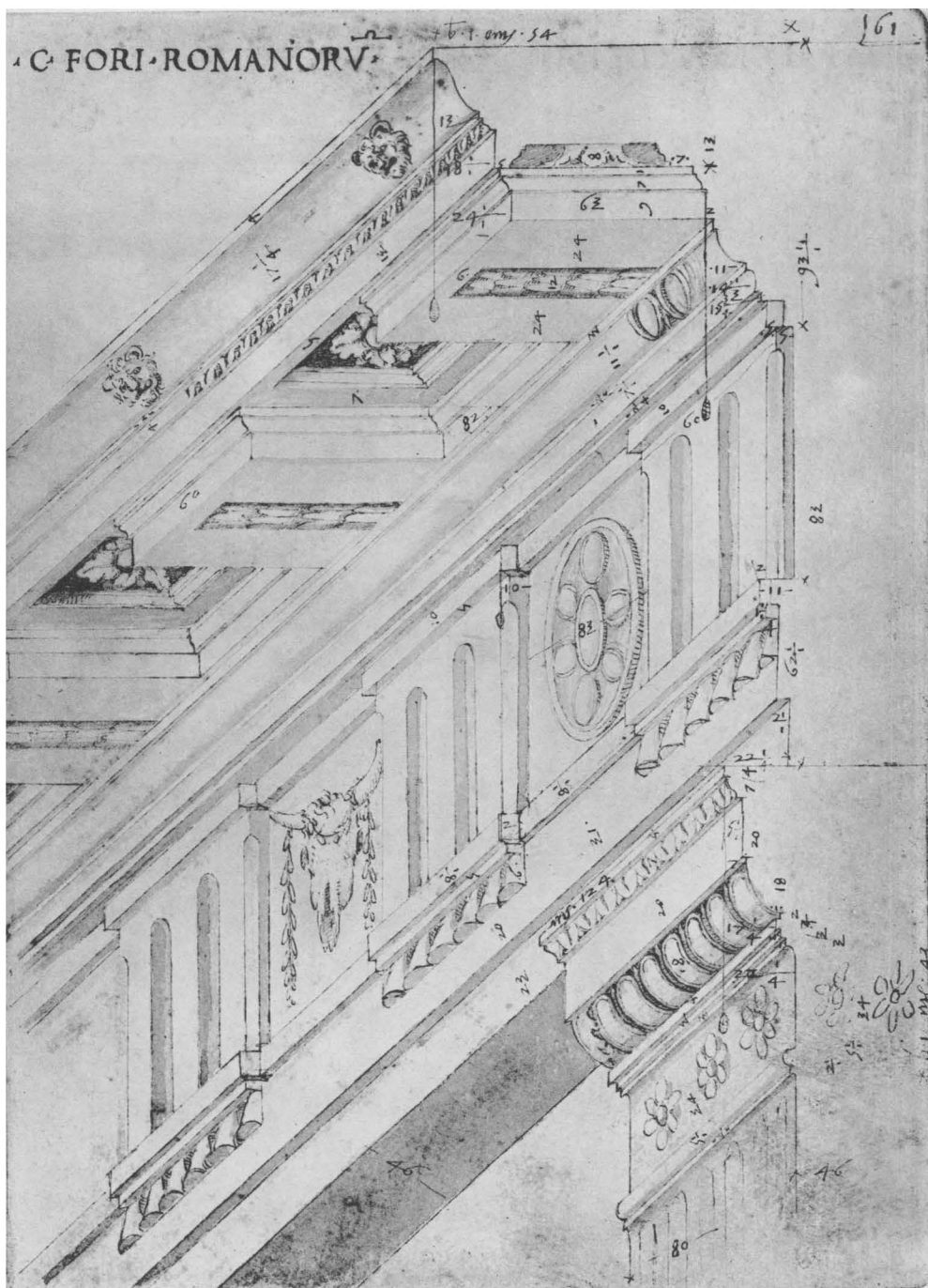


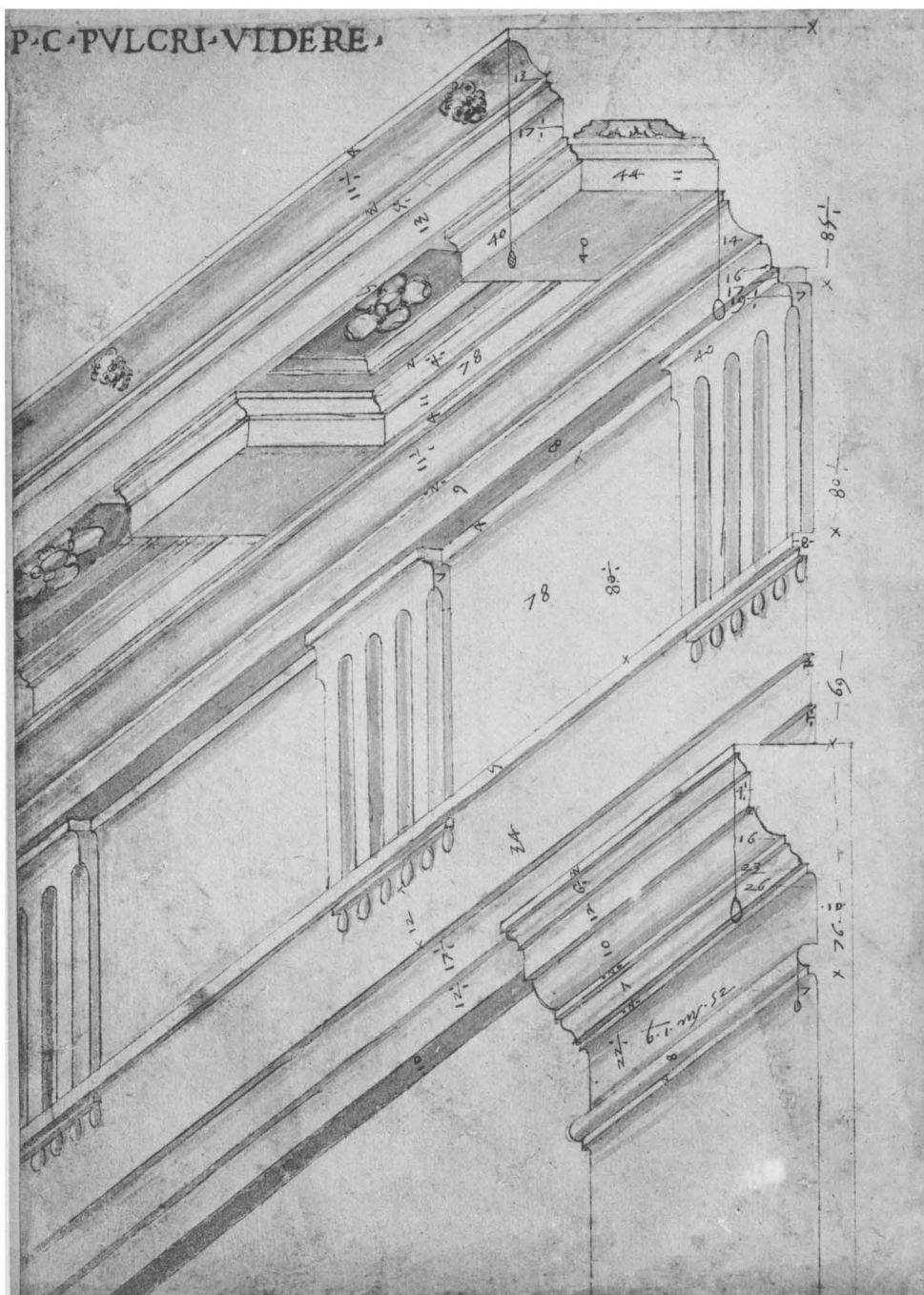




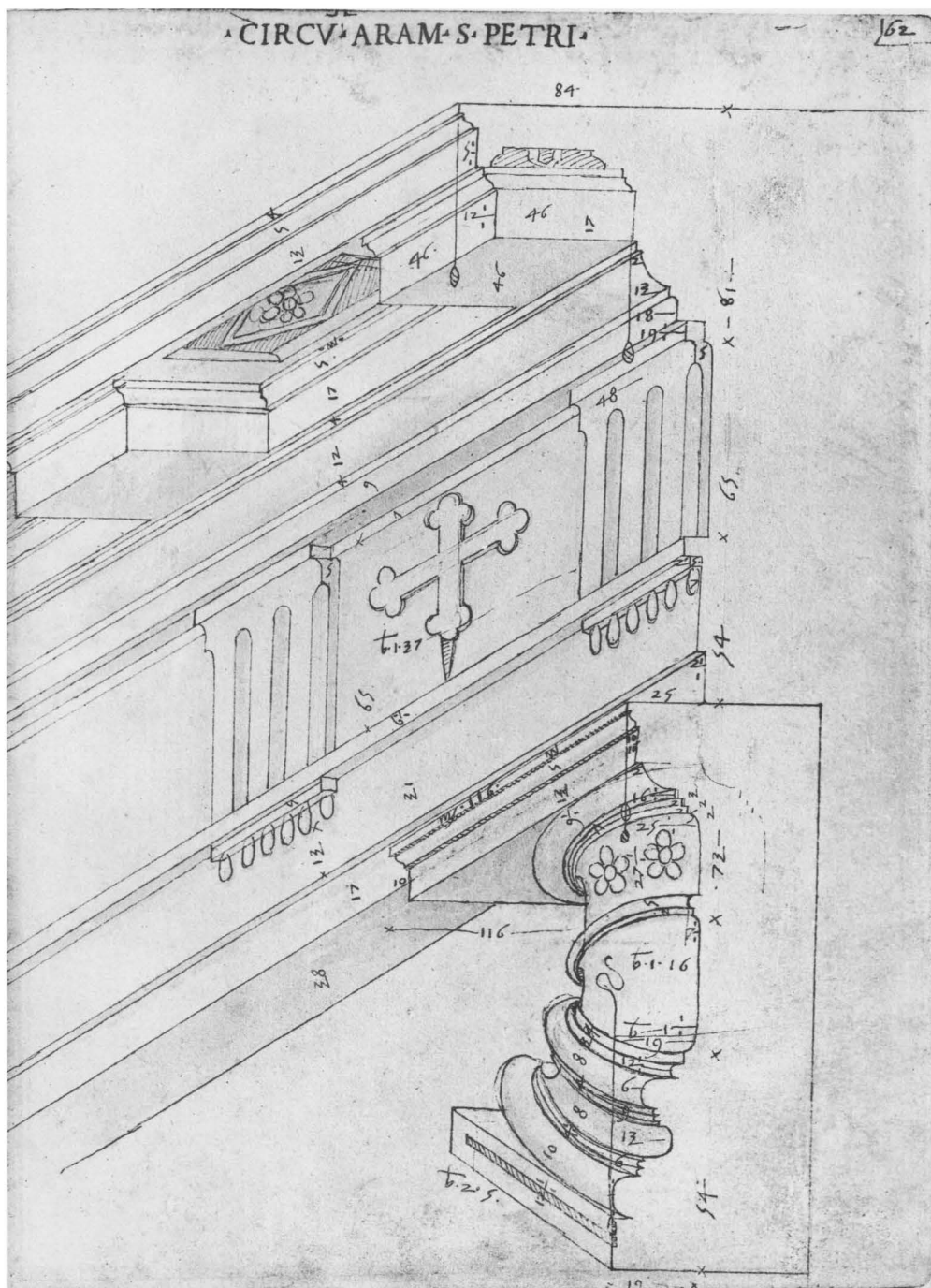


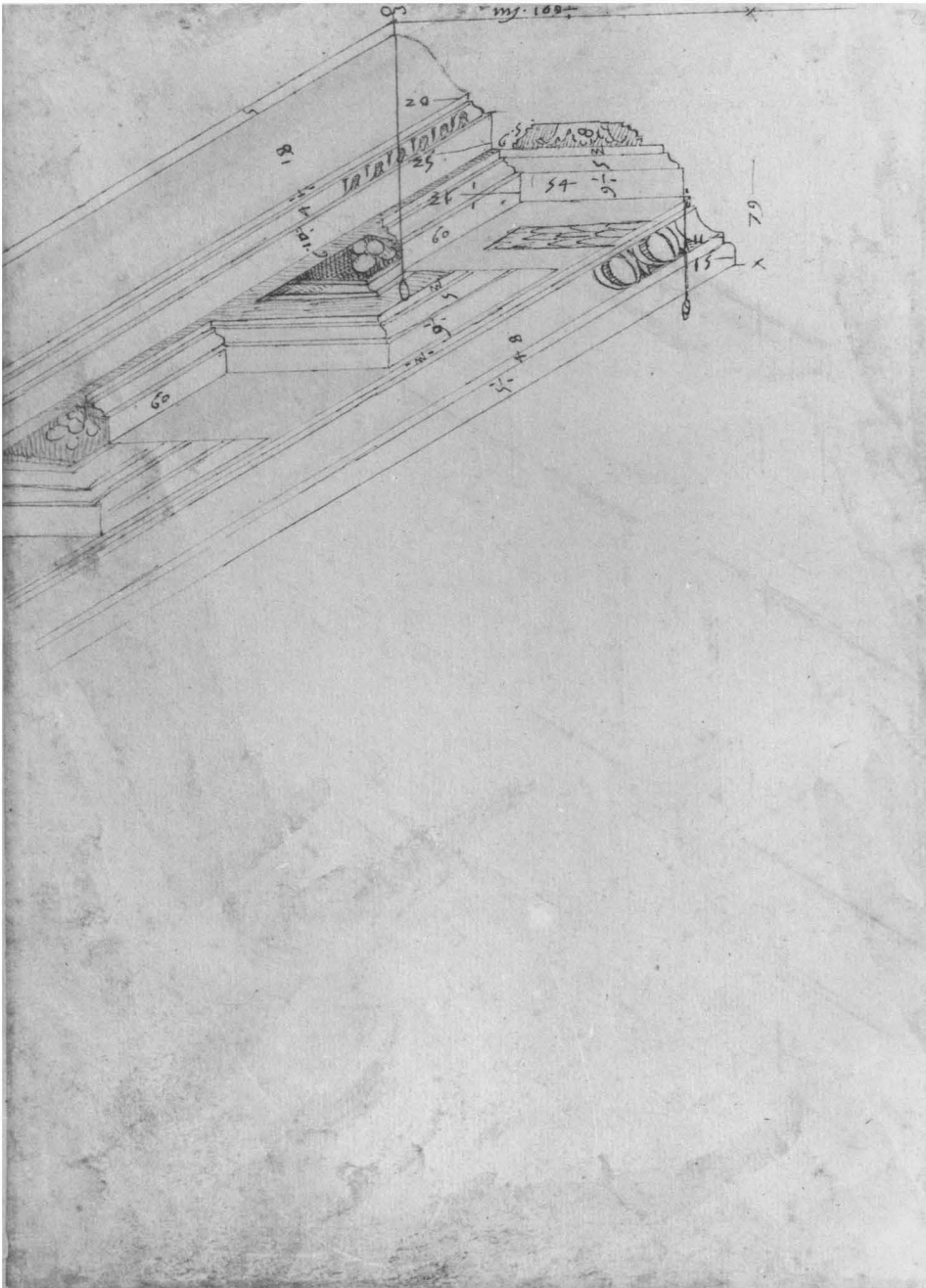


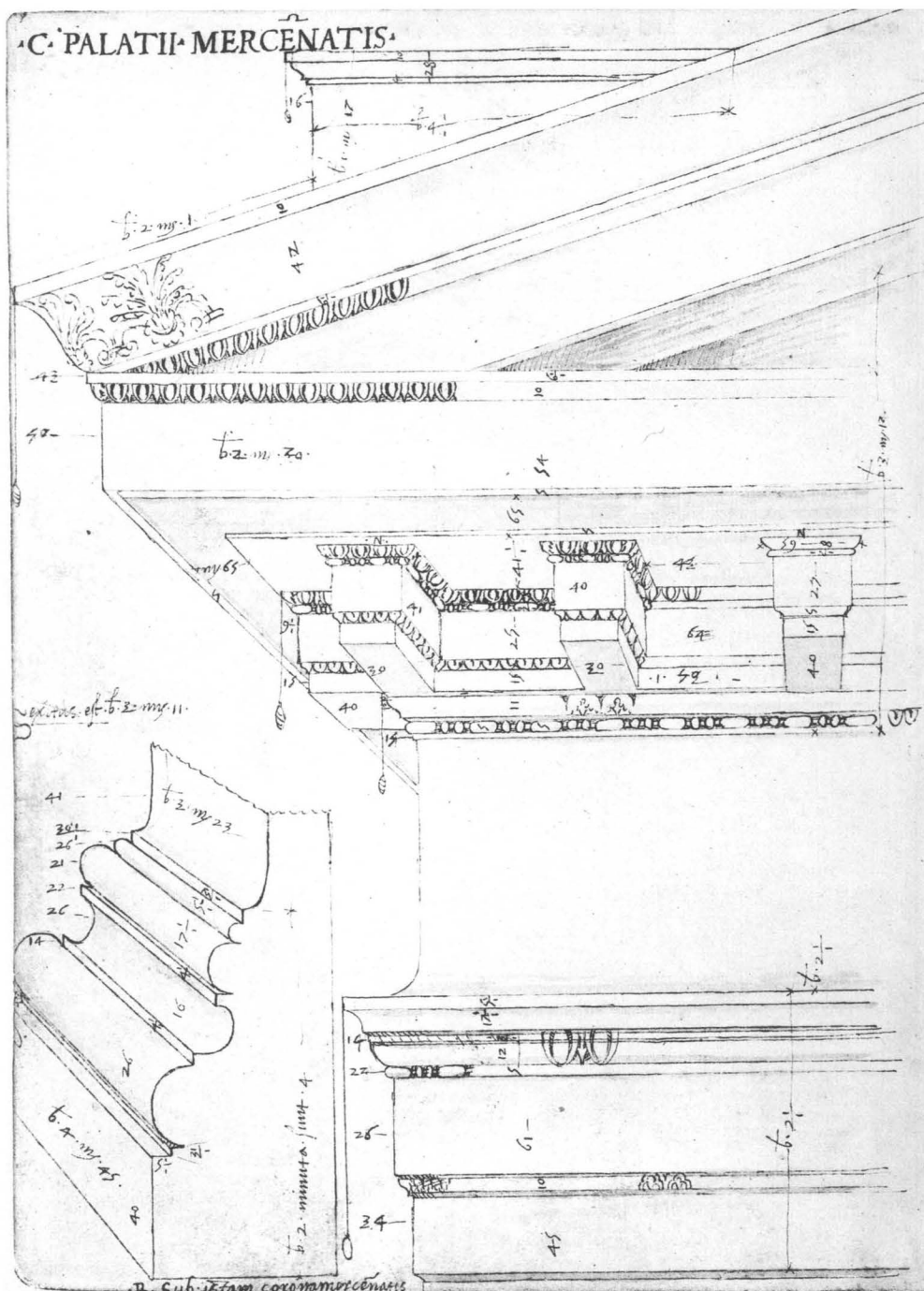




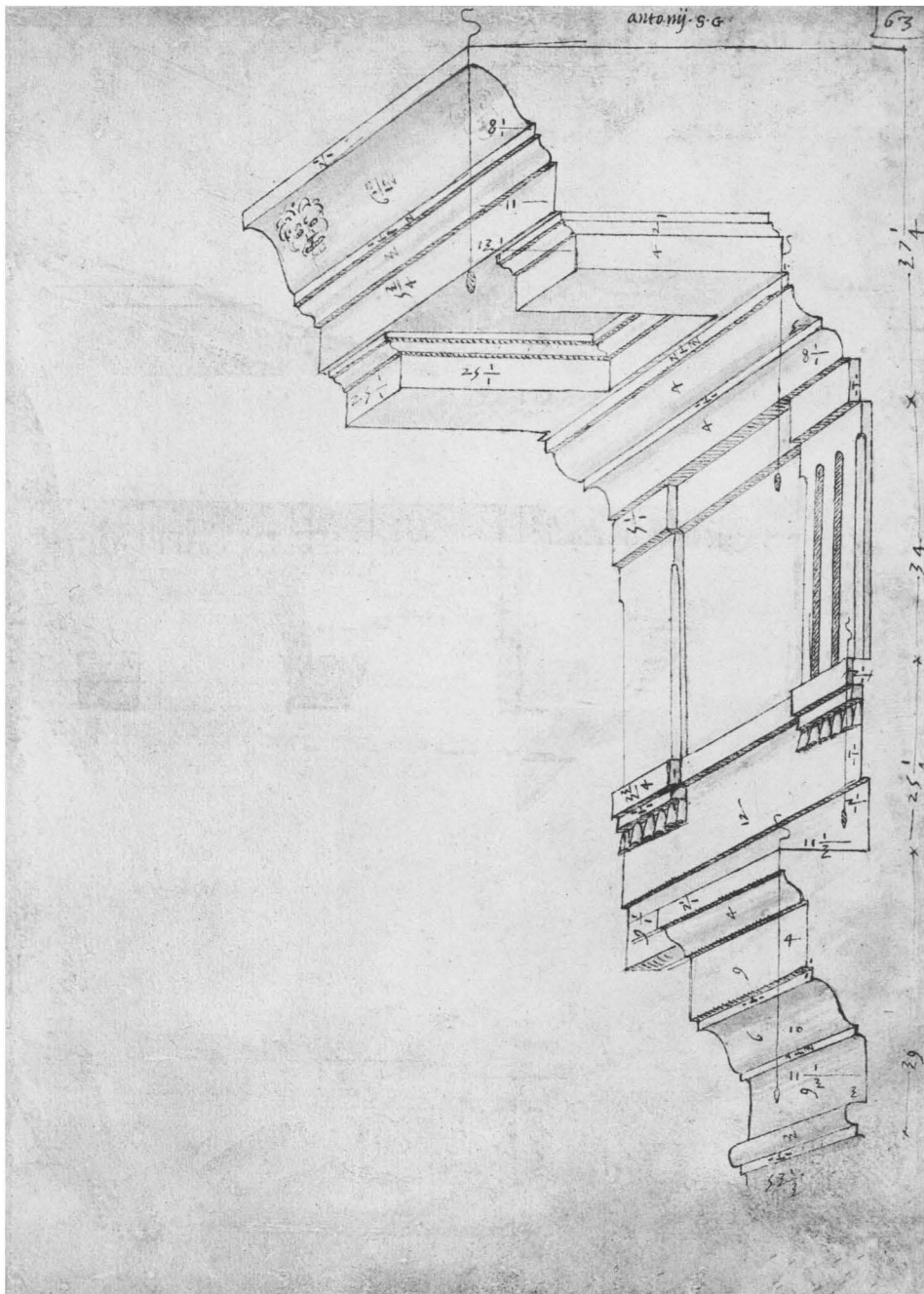


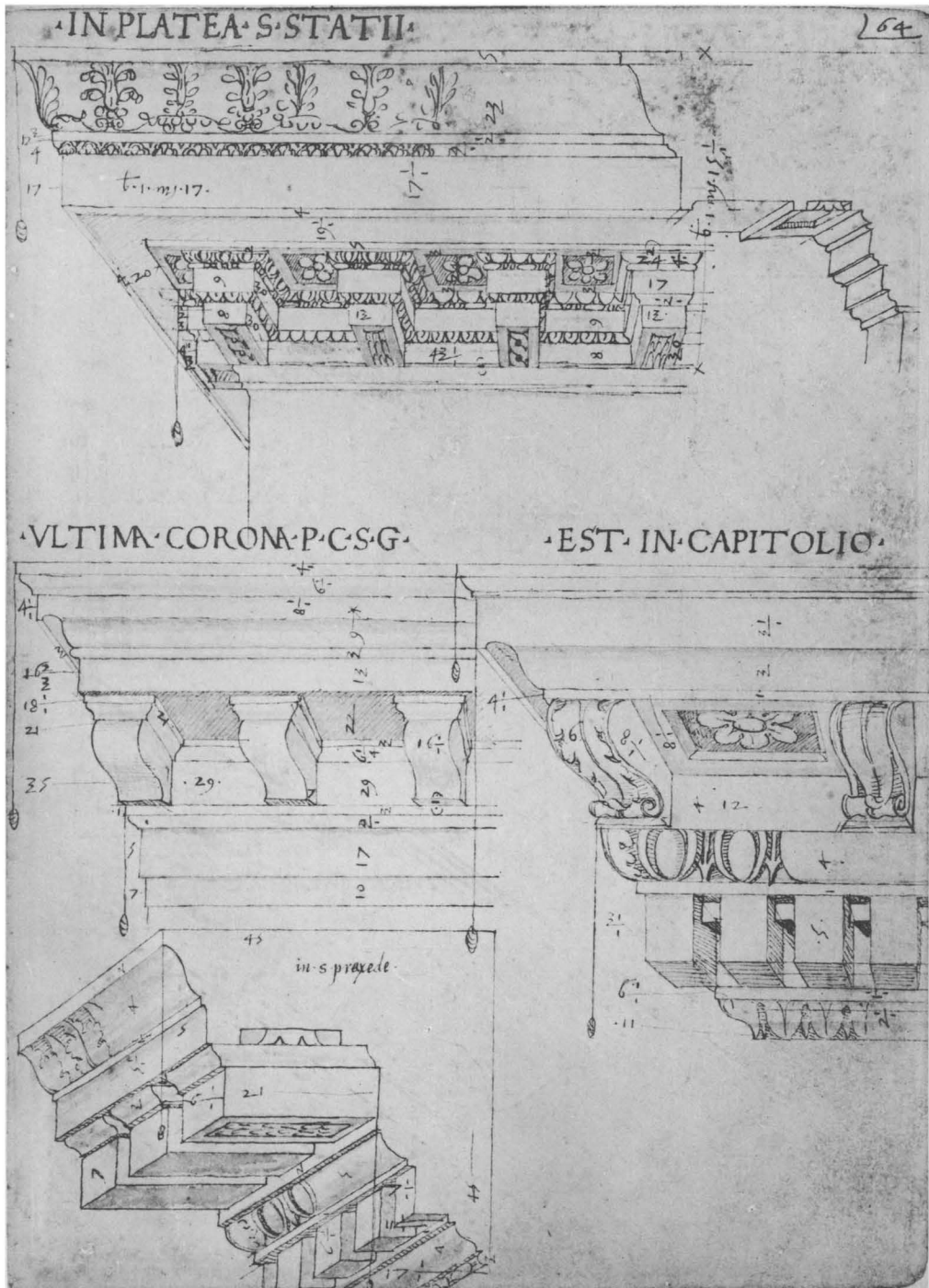


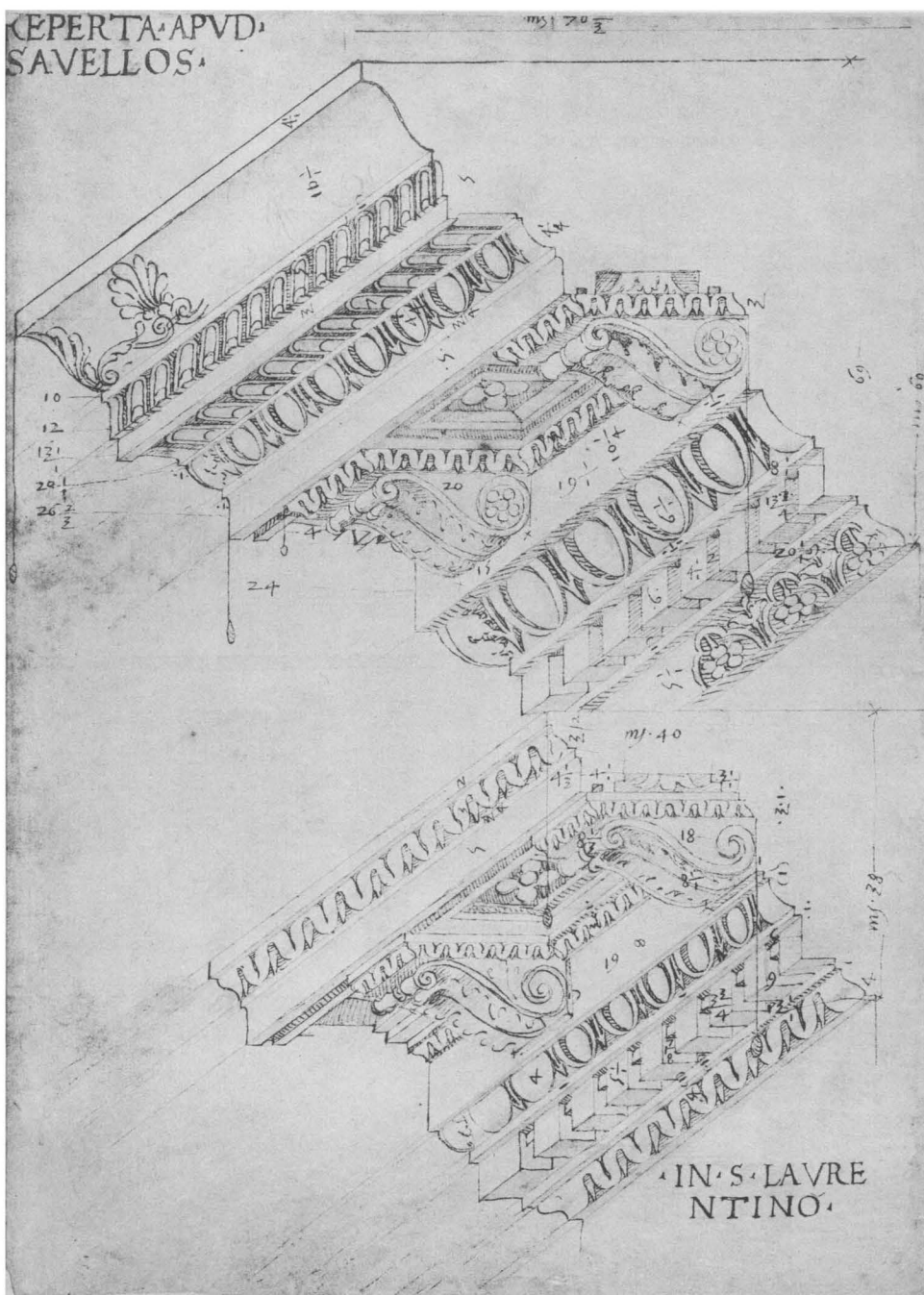


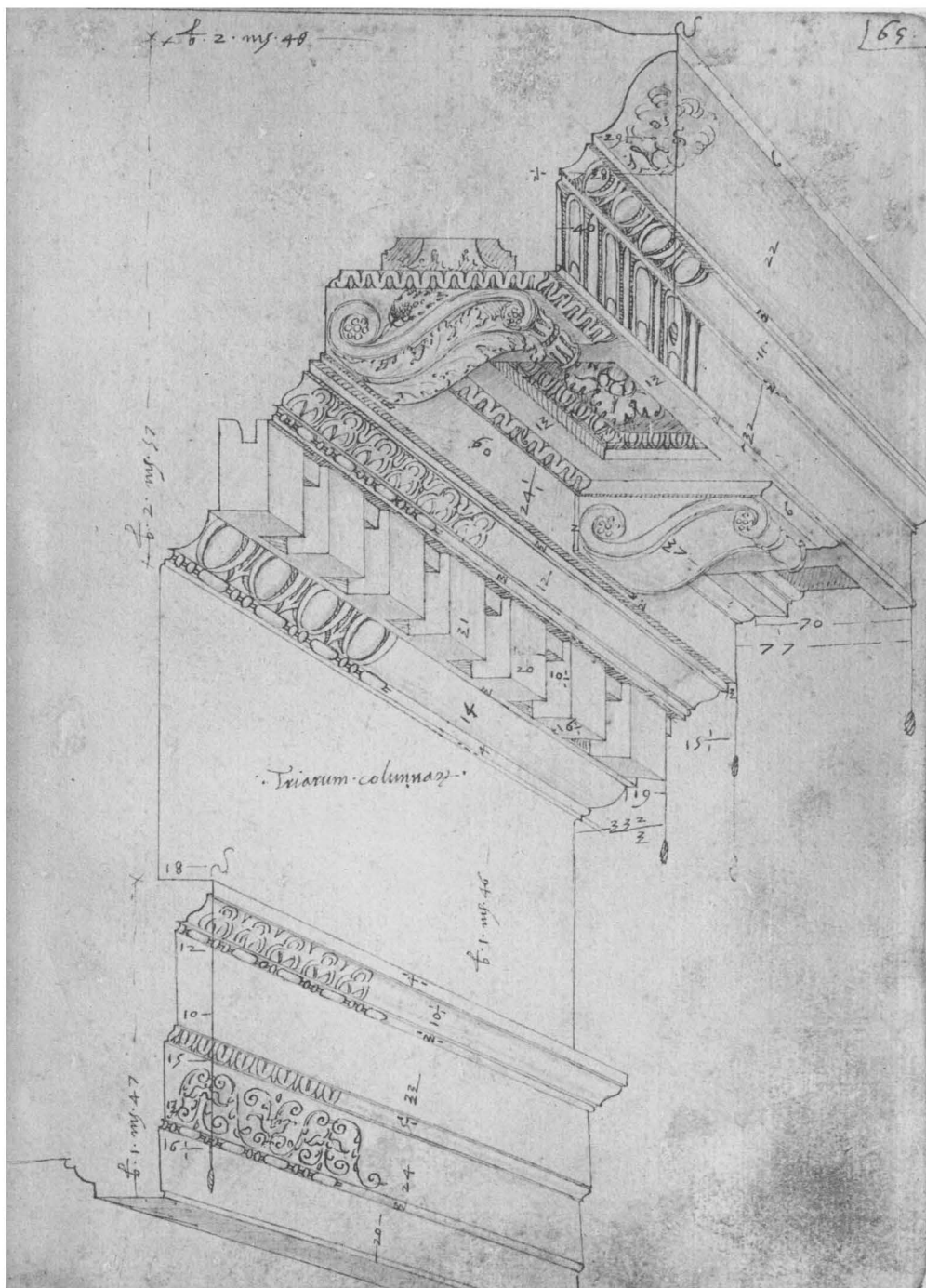


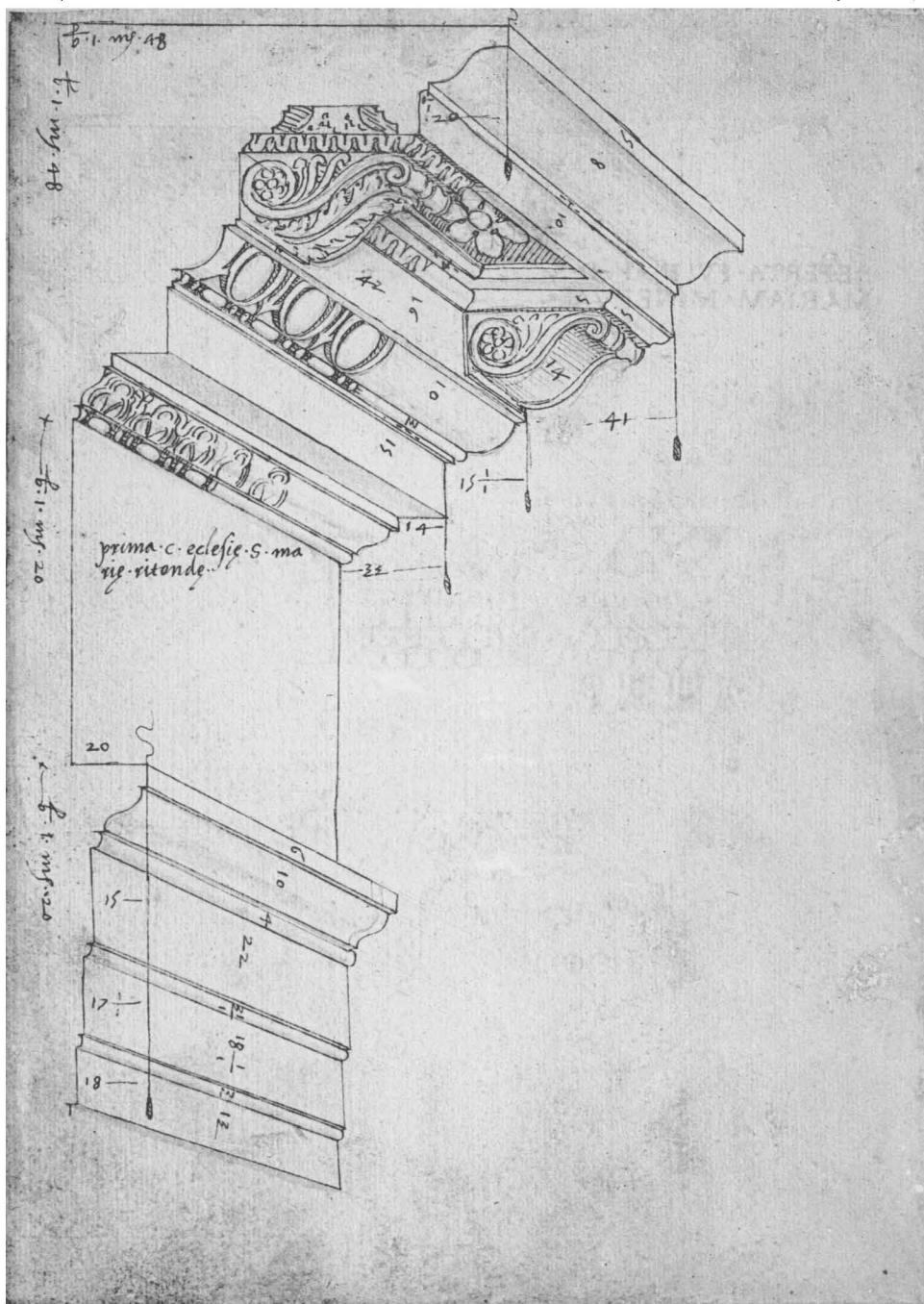




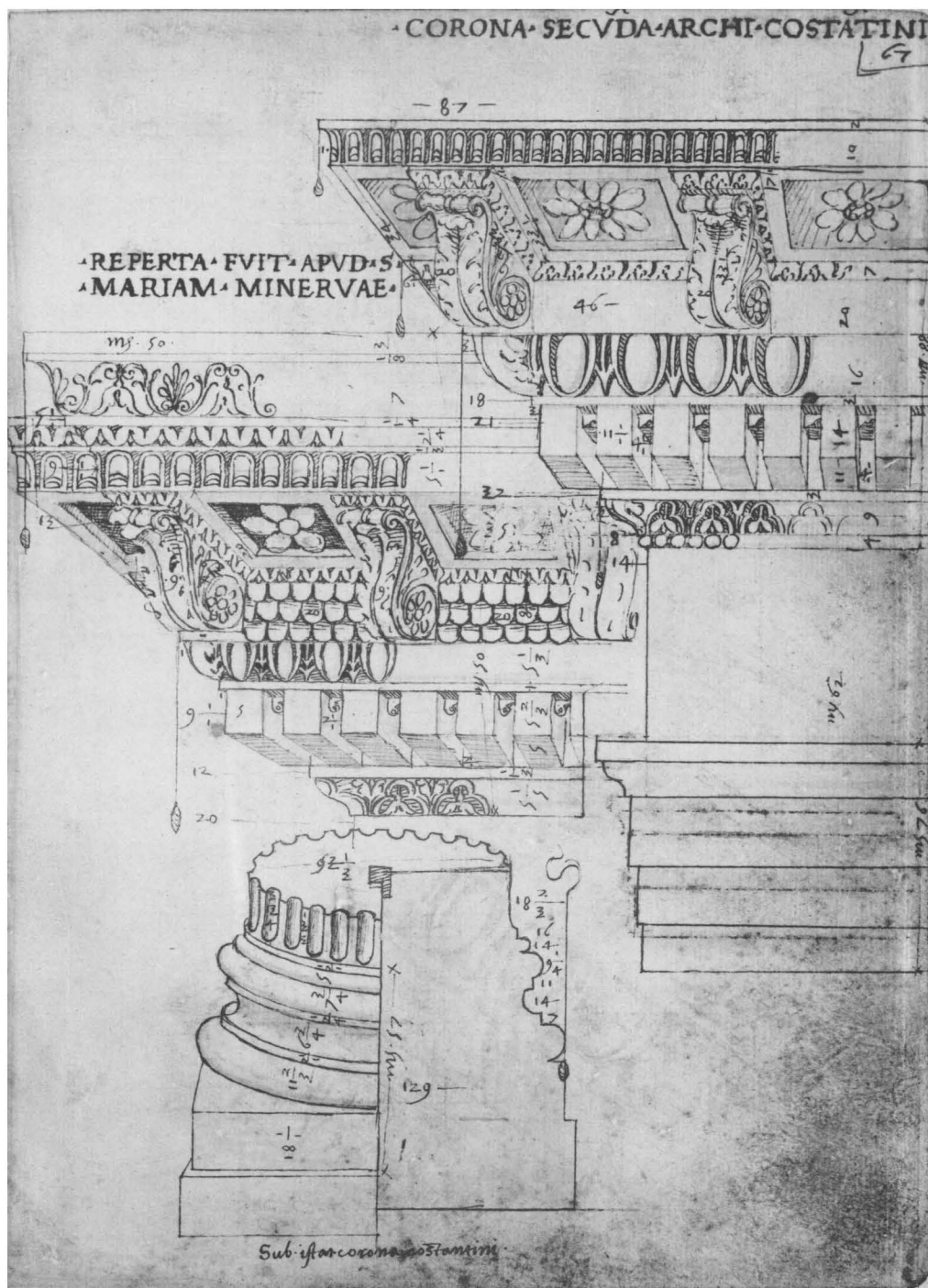




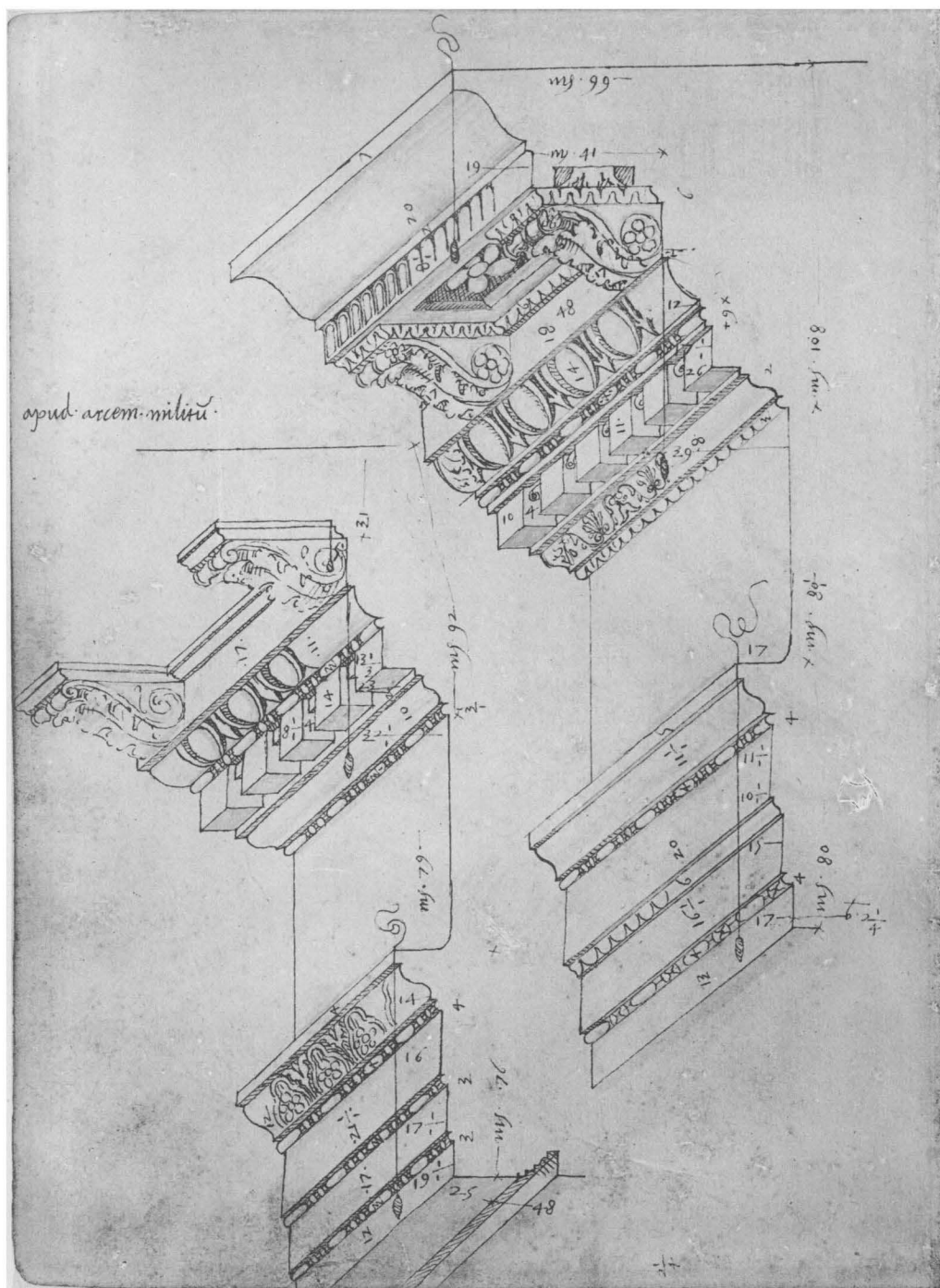






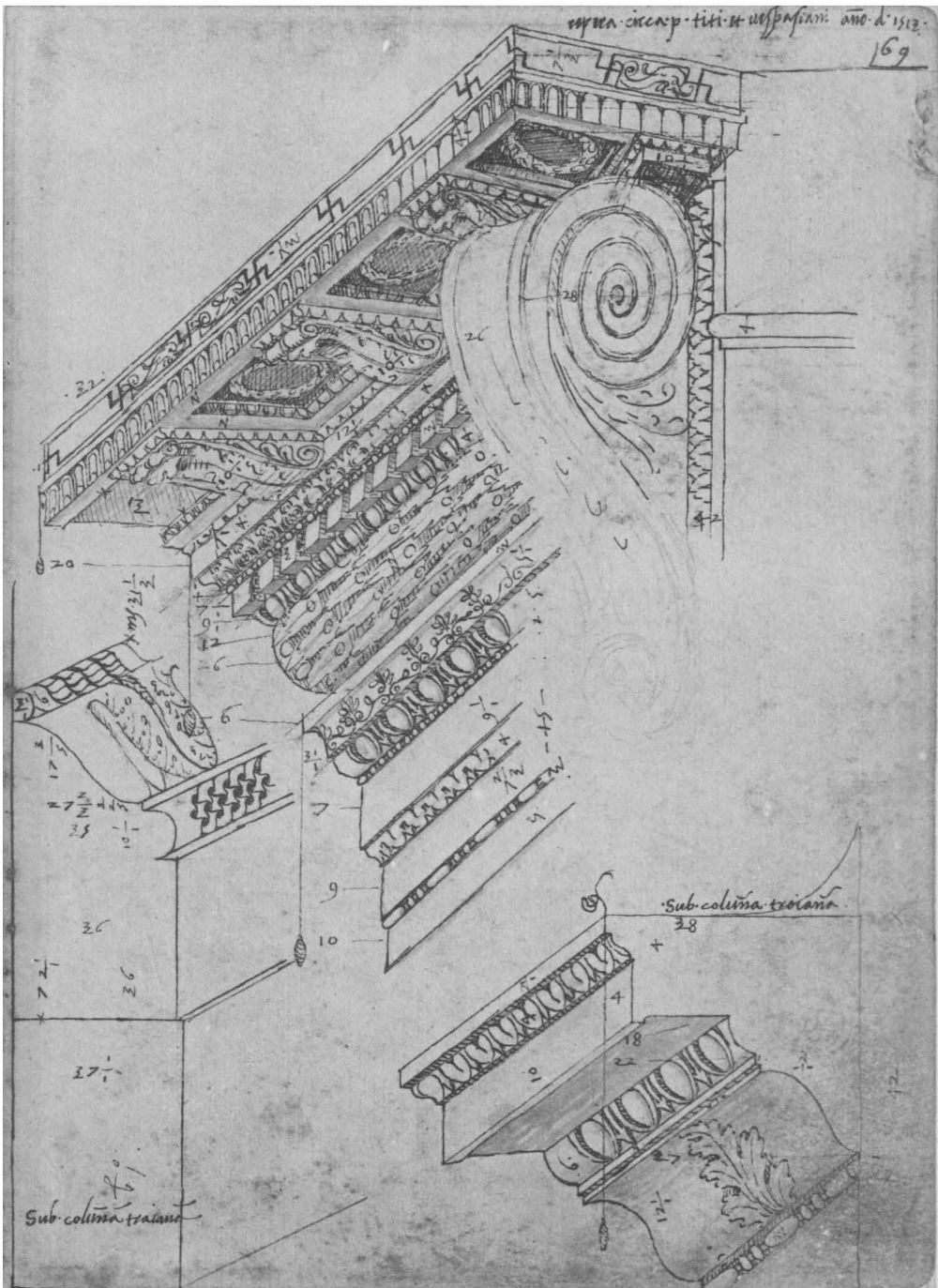


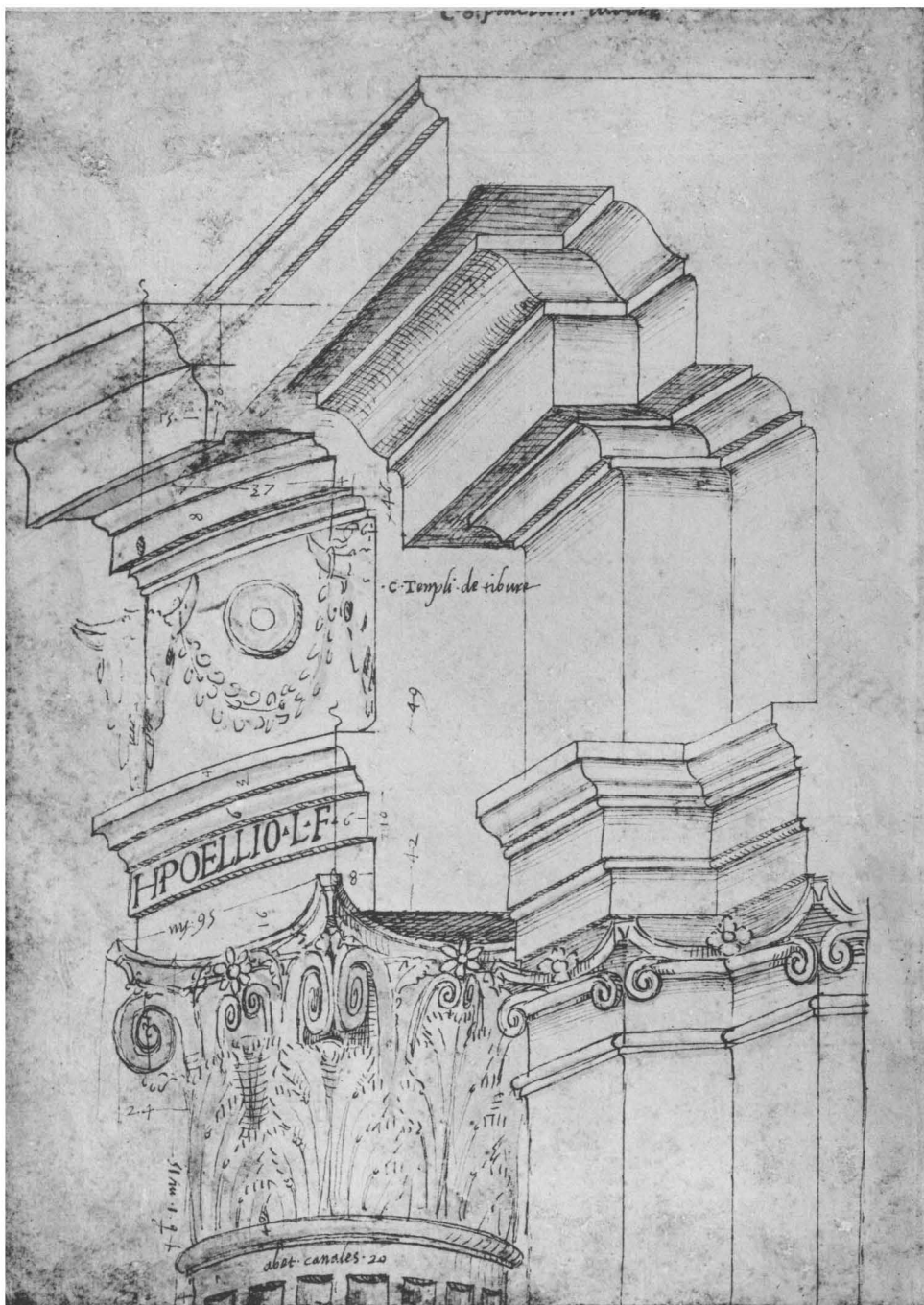


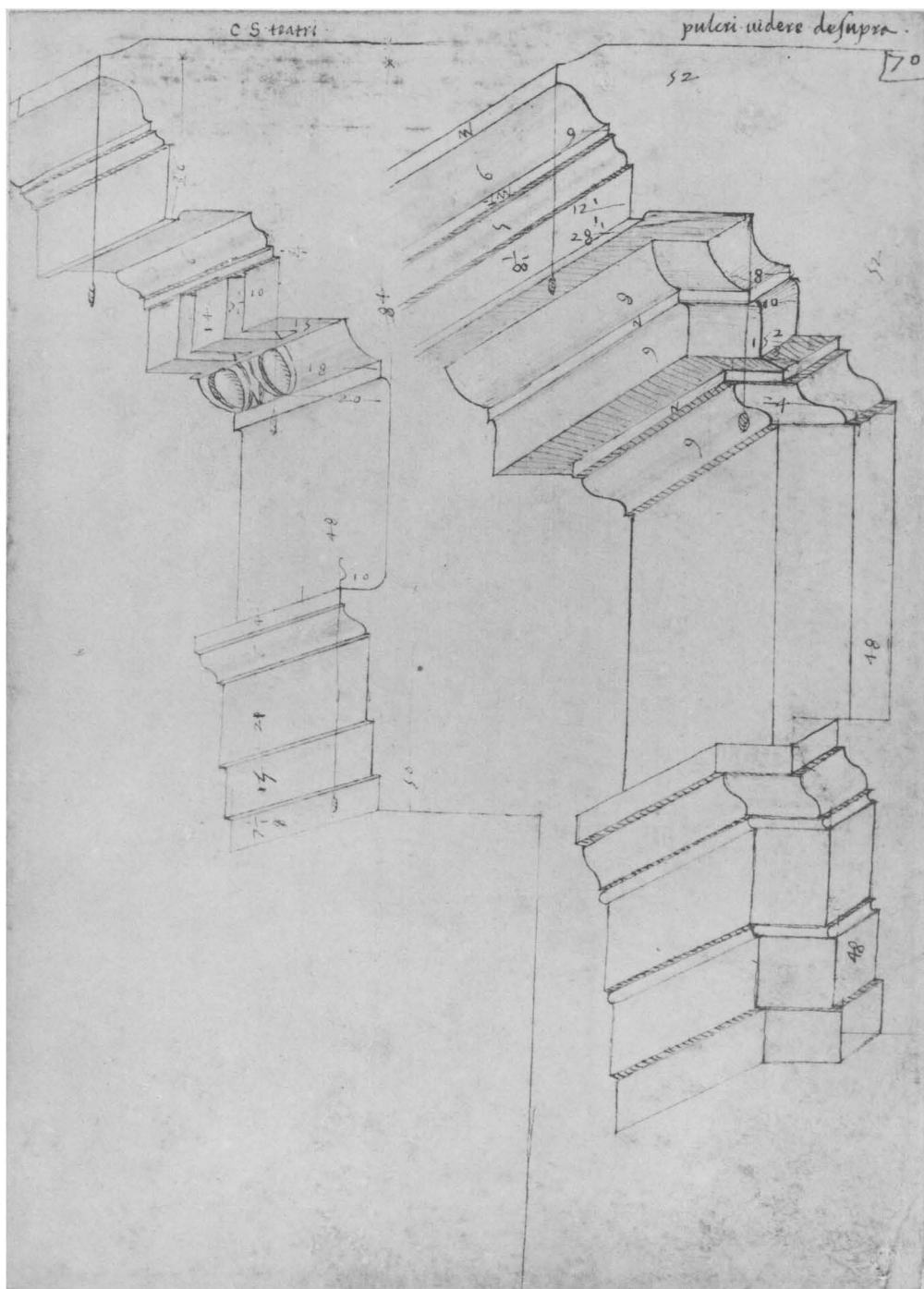


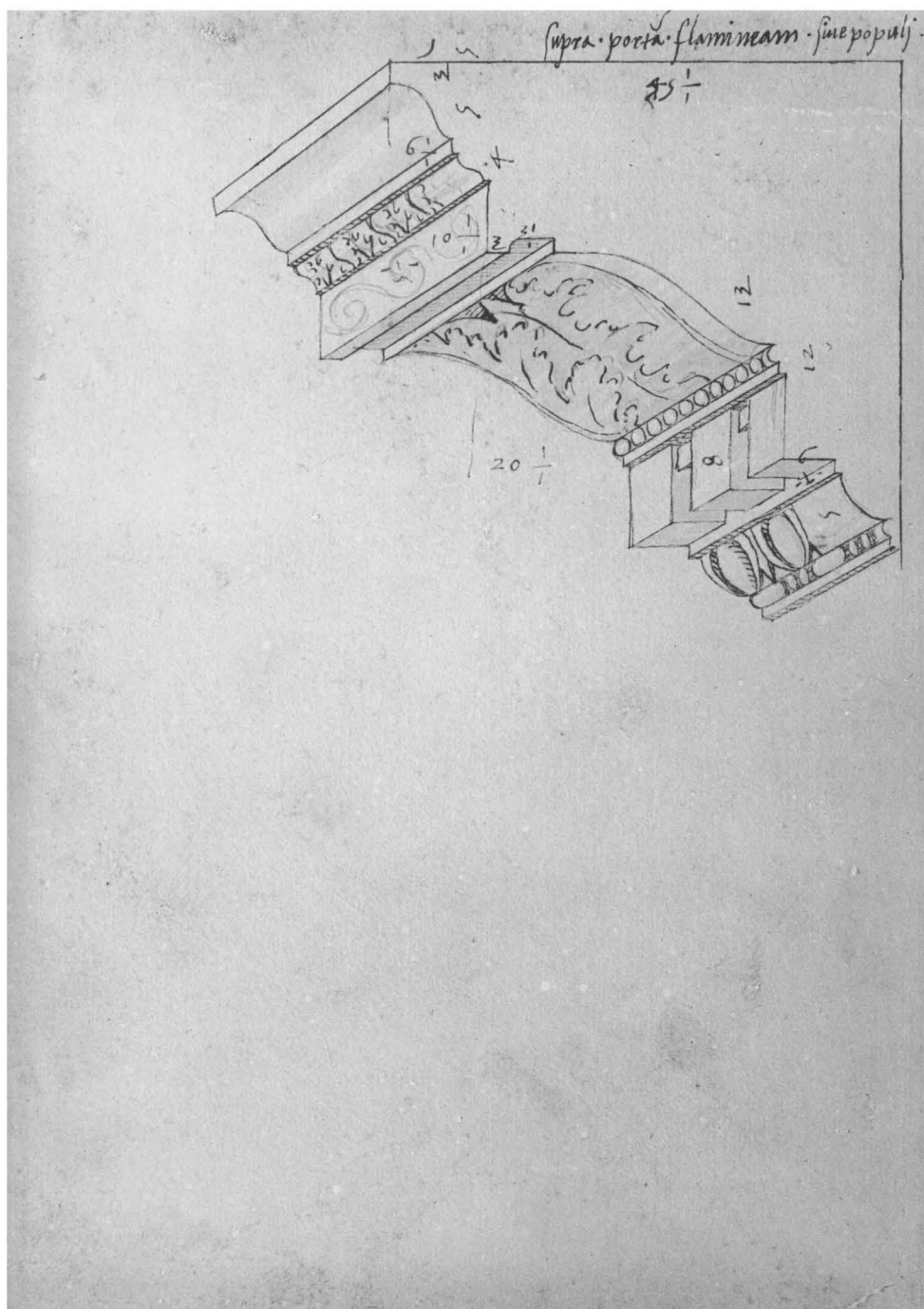


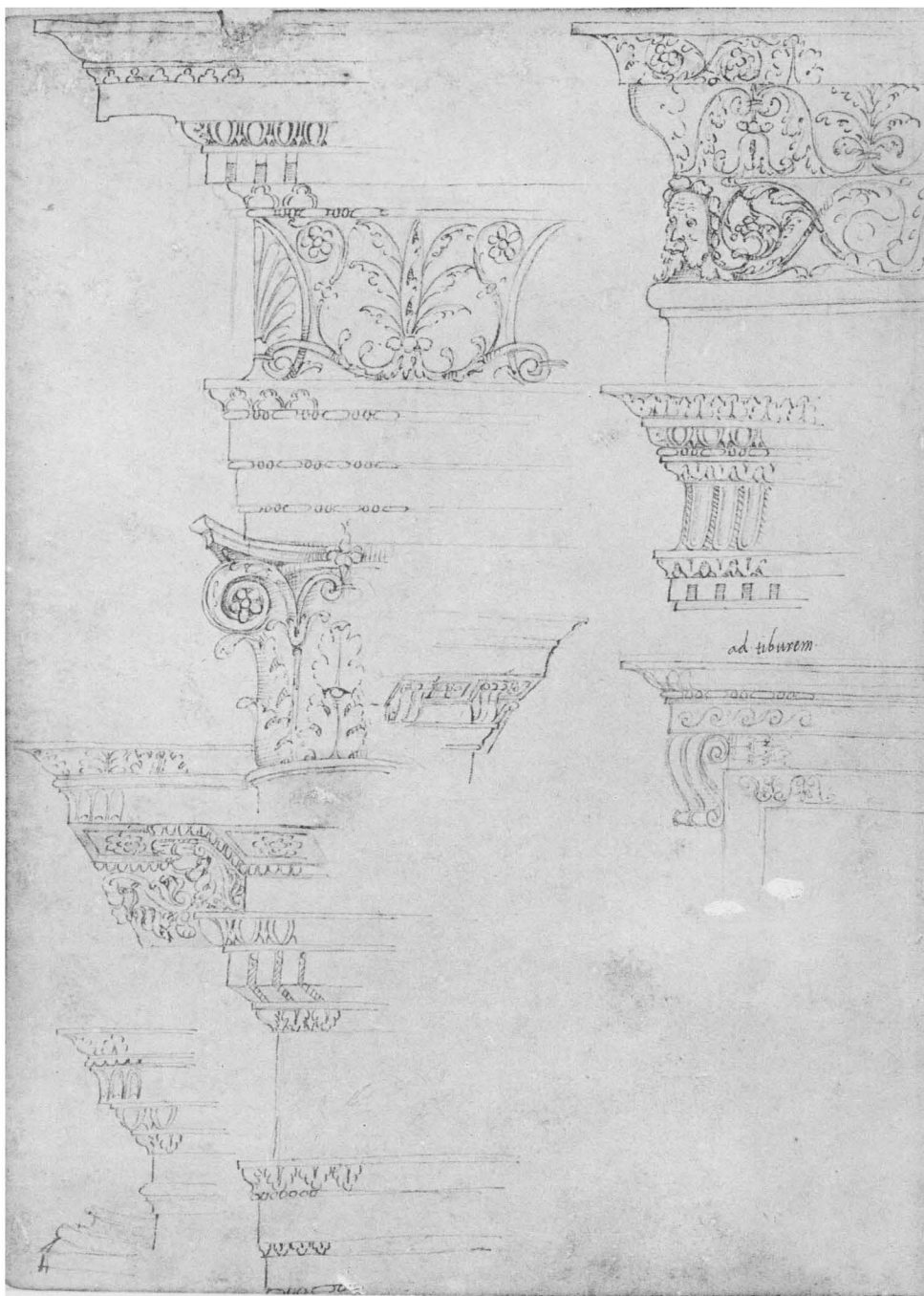




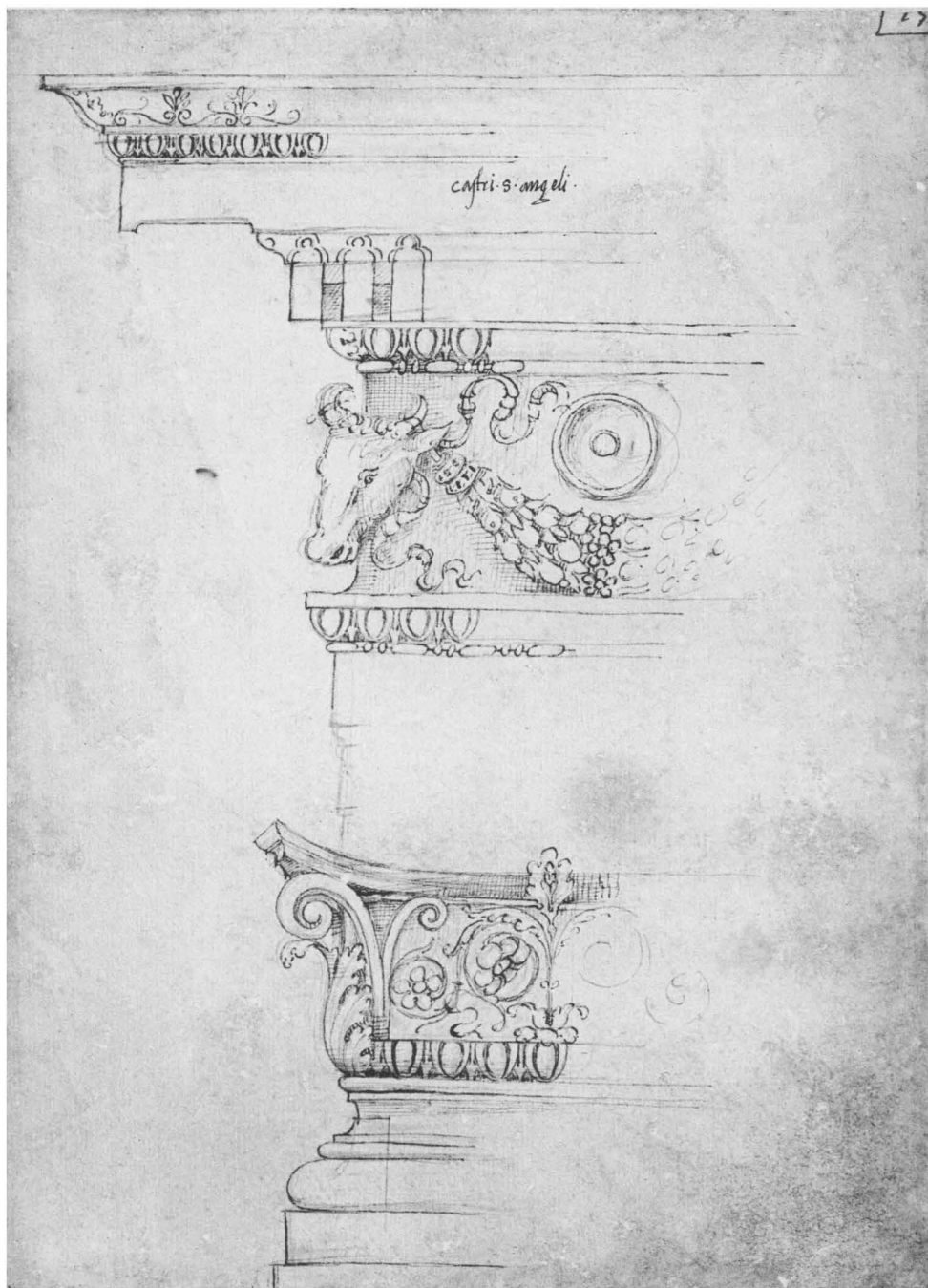


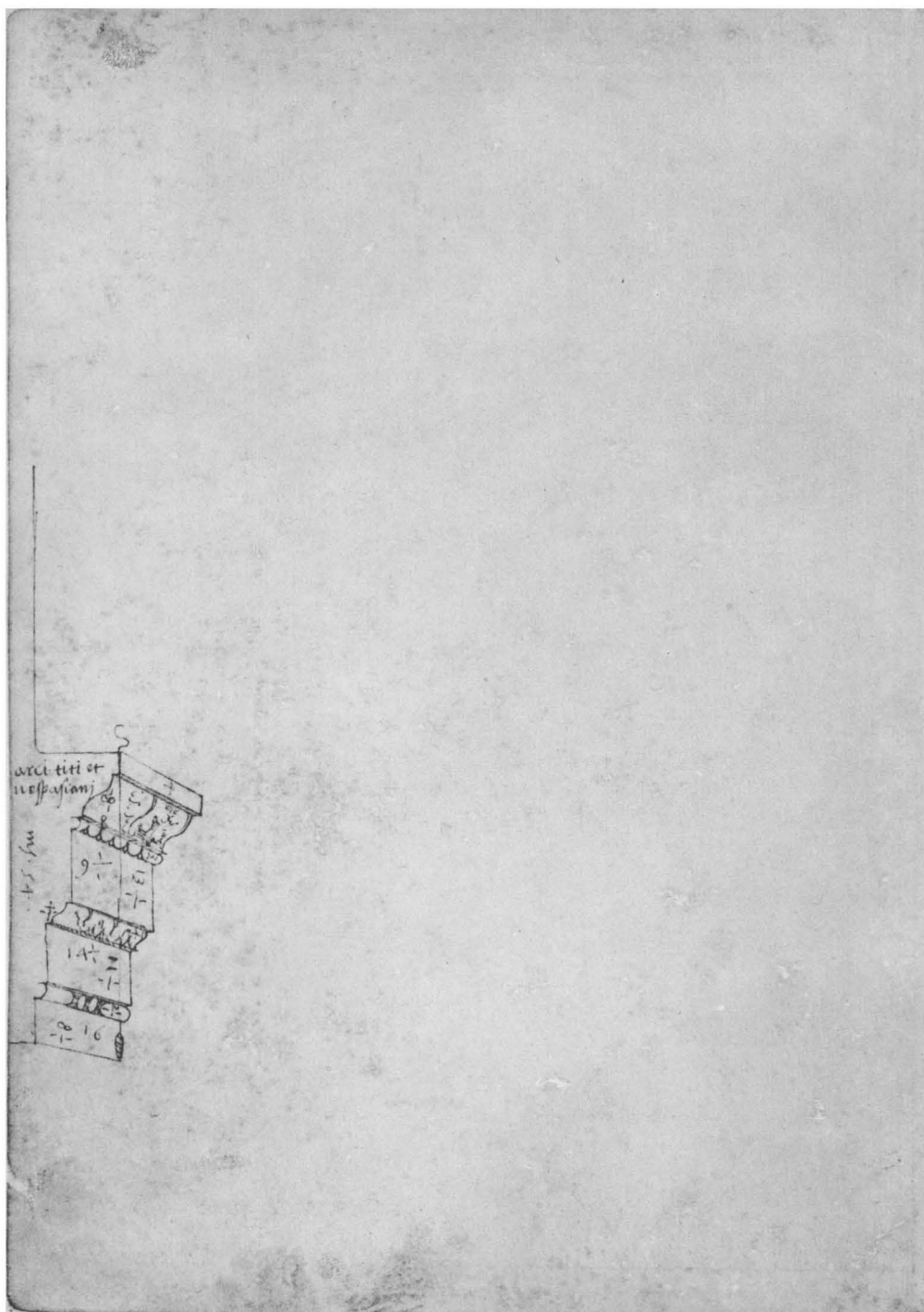




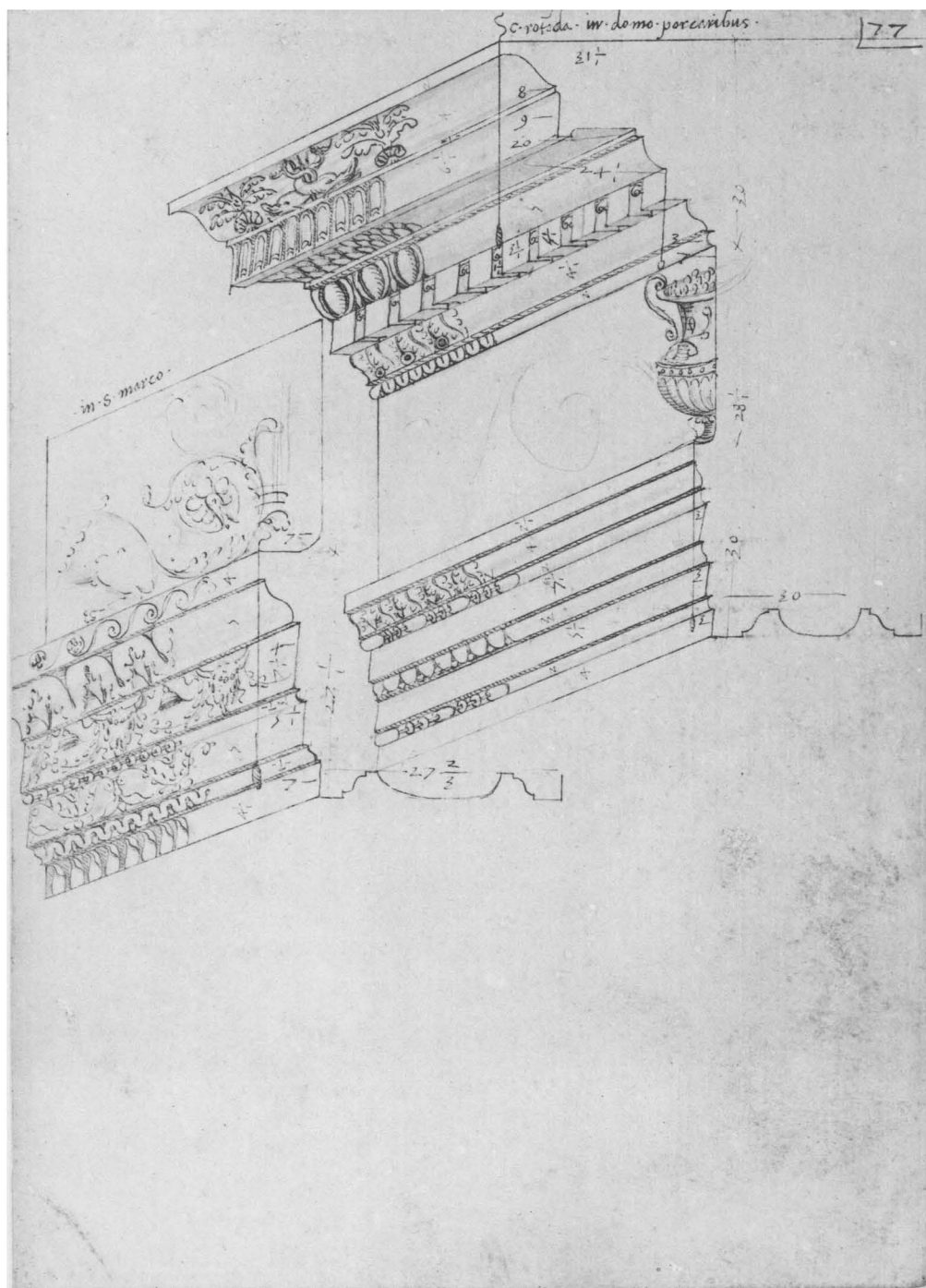


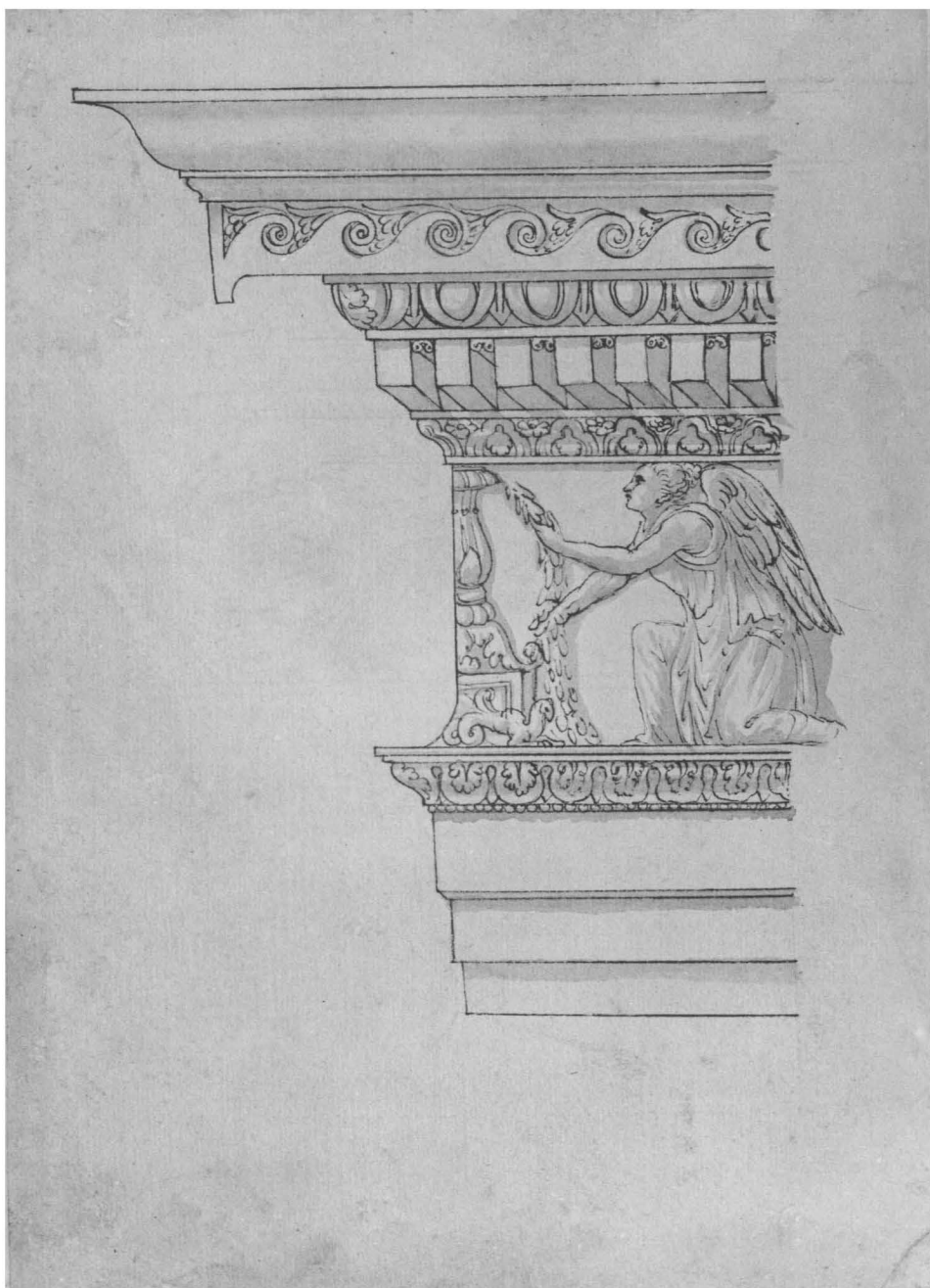














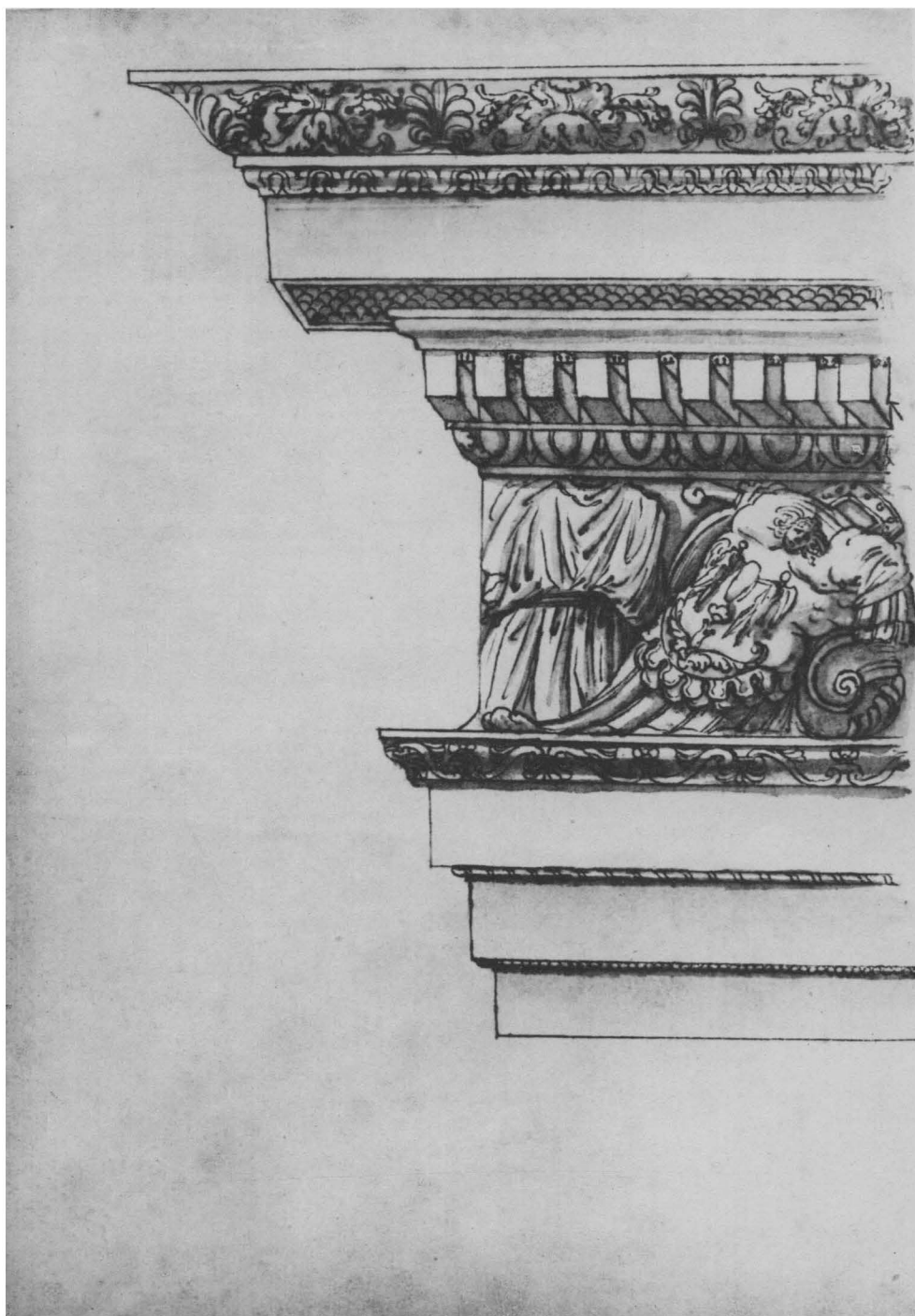
*Alla Terme d'Antonino*

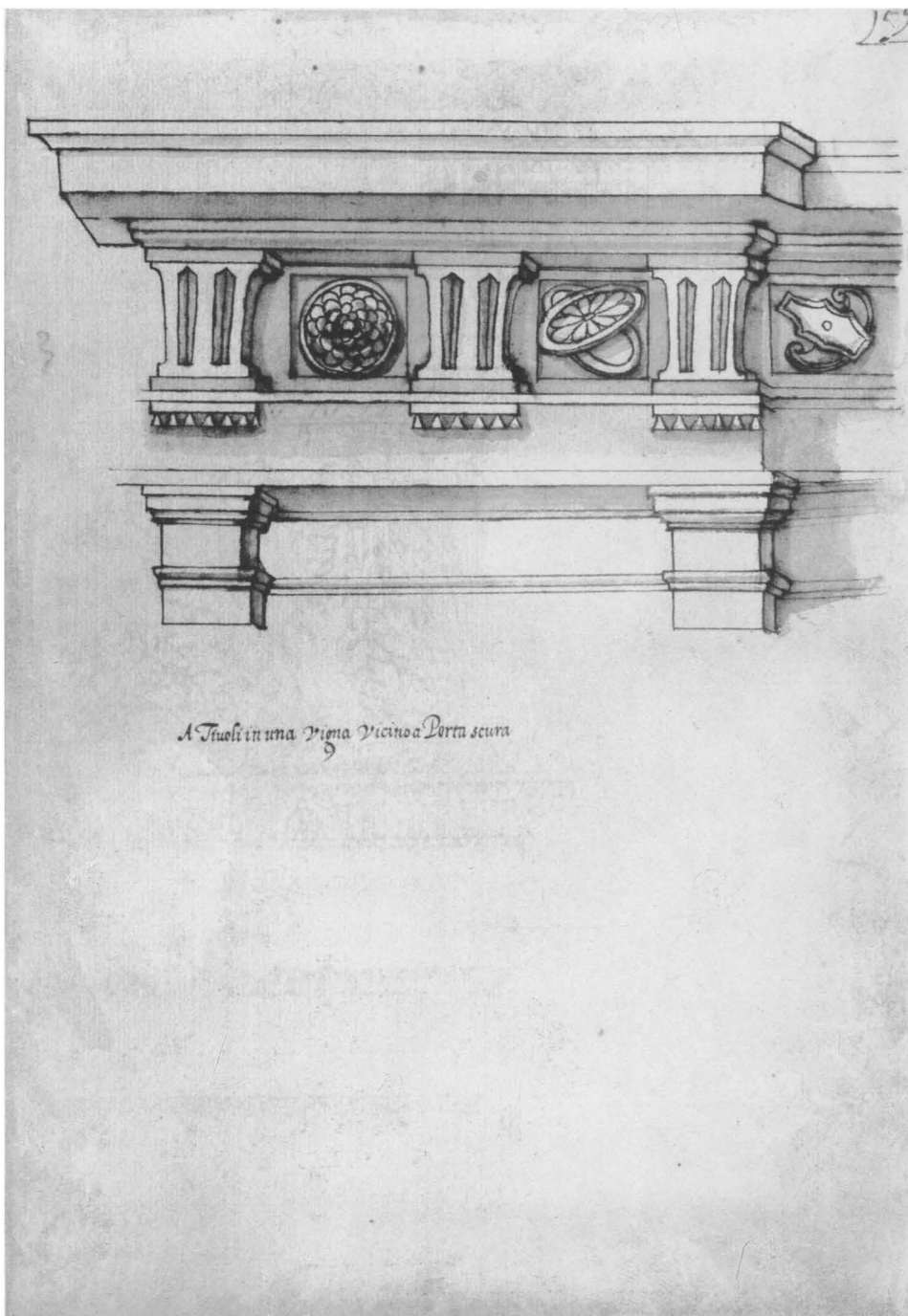


*A Tivoli*

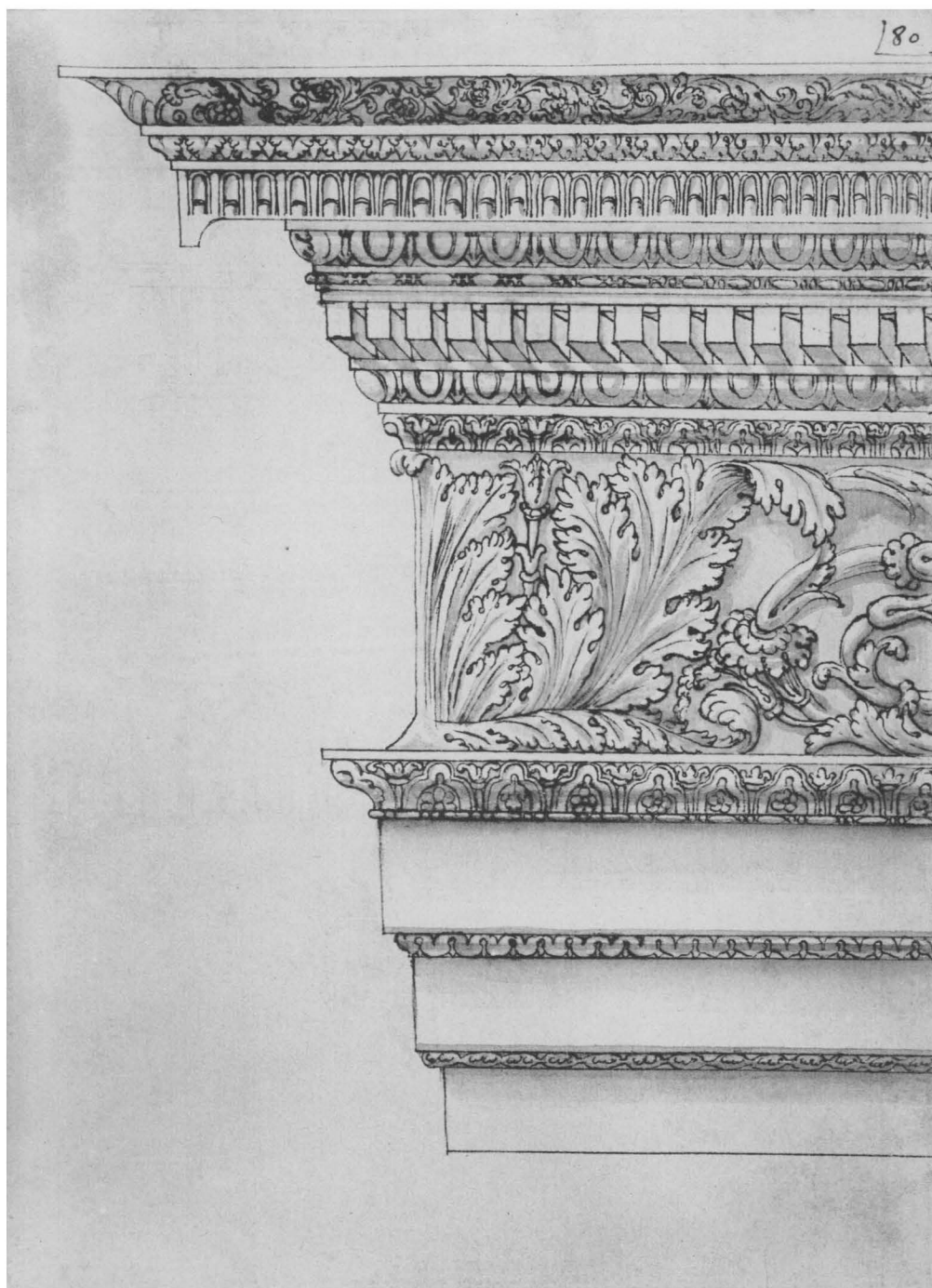


*In campo Vaccino*





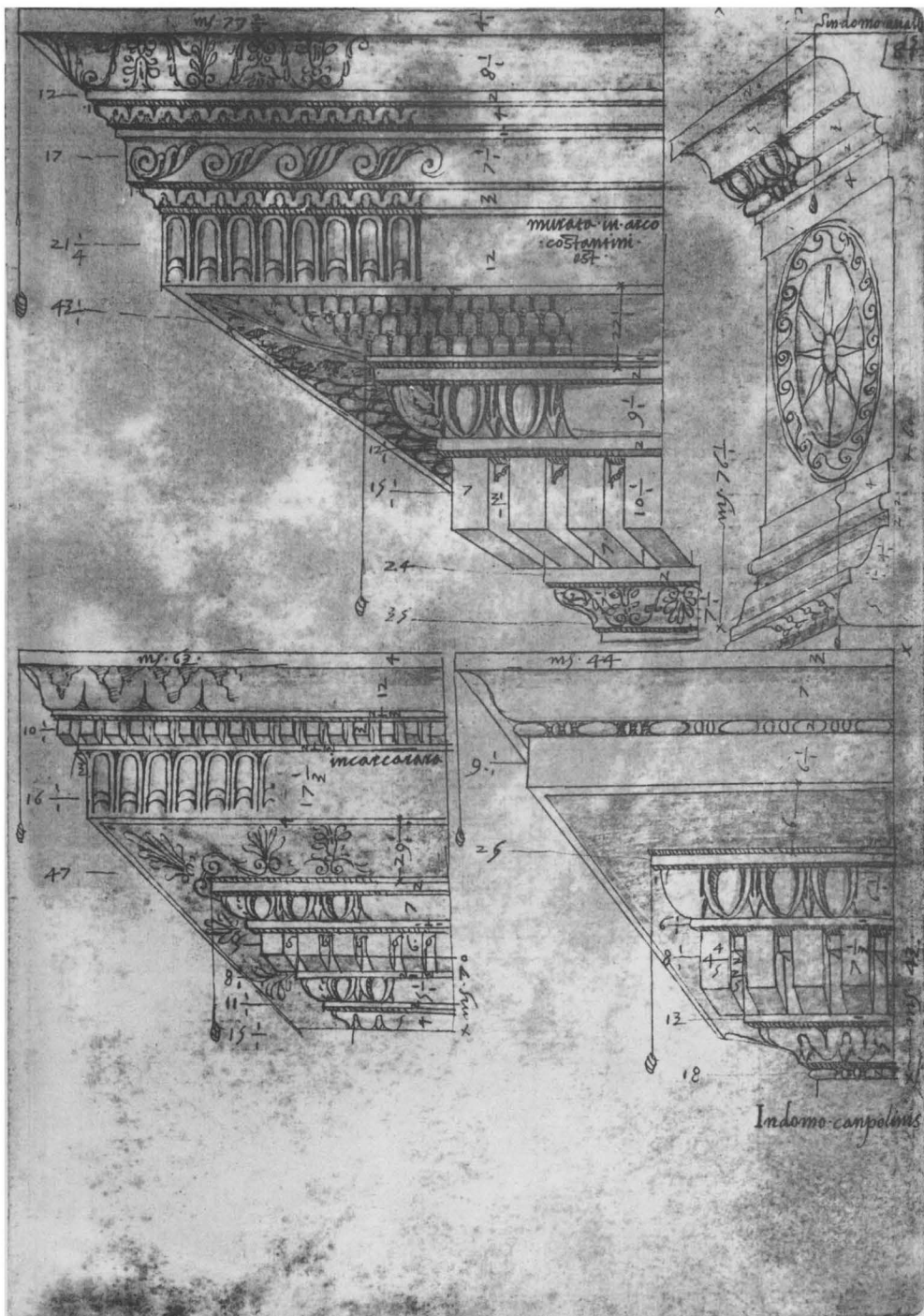
*A Tuoli in una Vigna vicino a Porta seura*



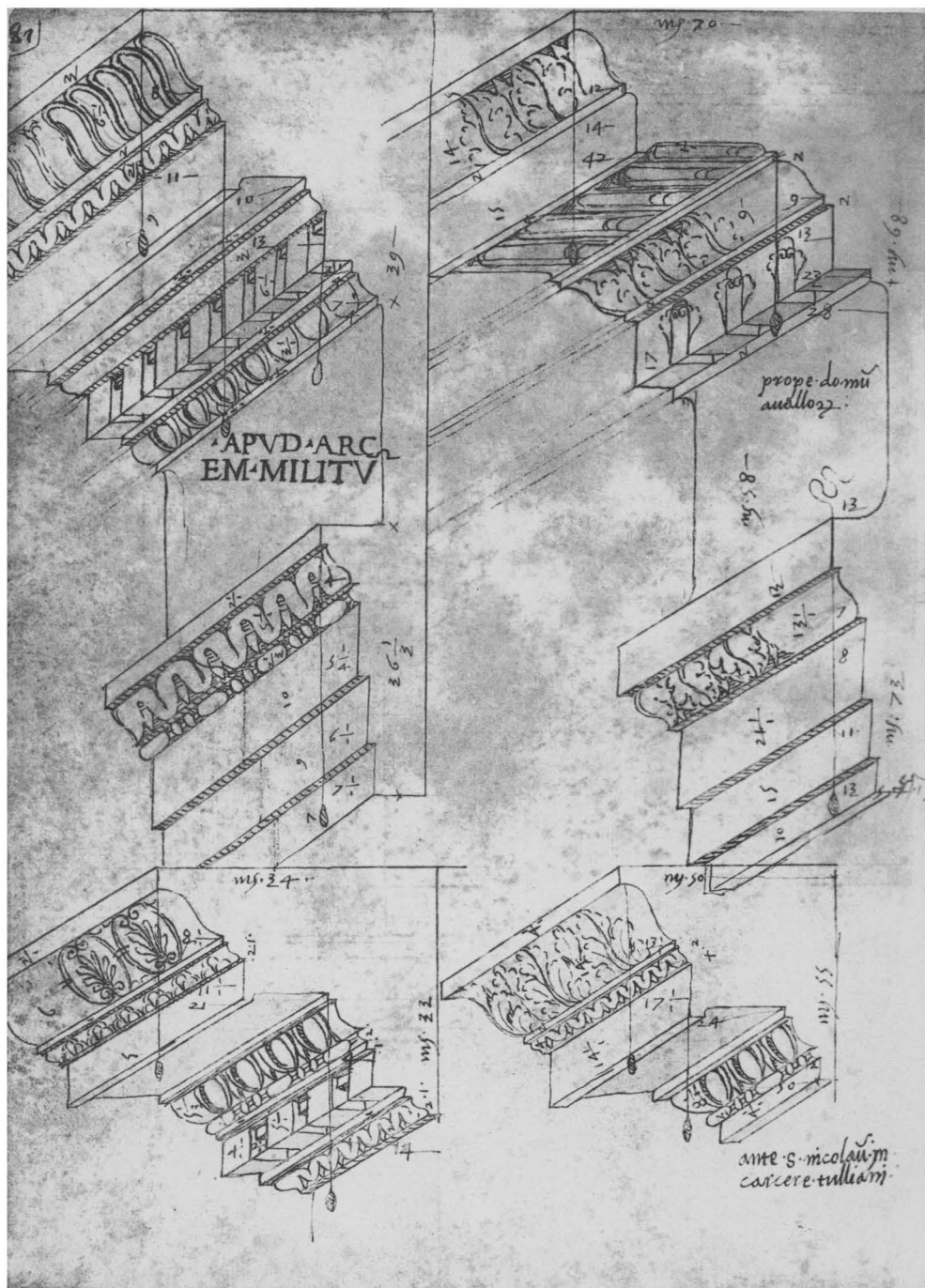


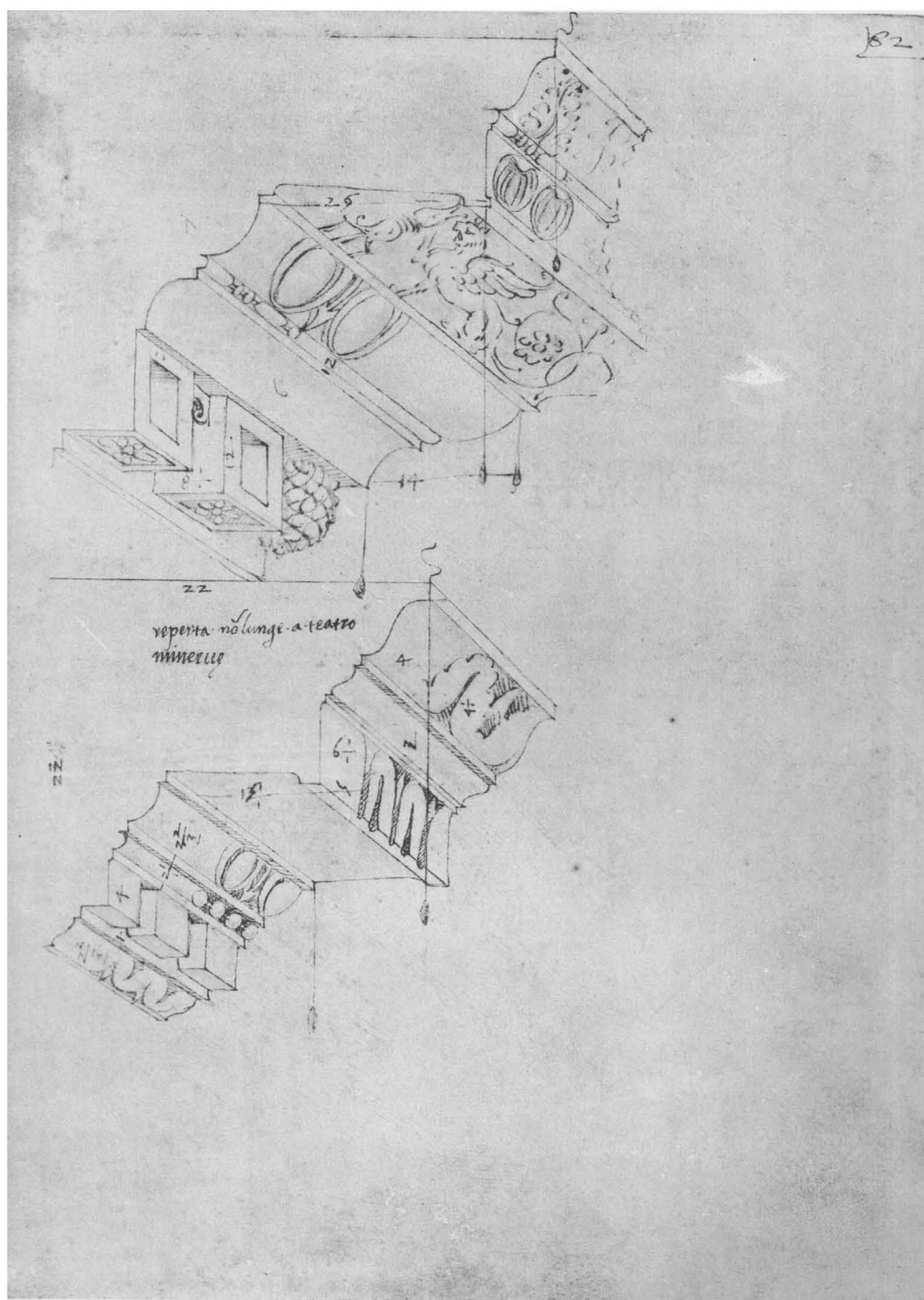
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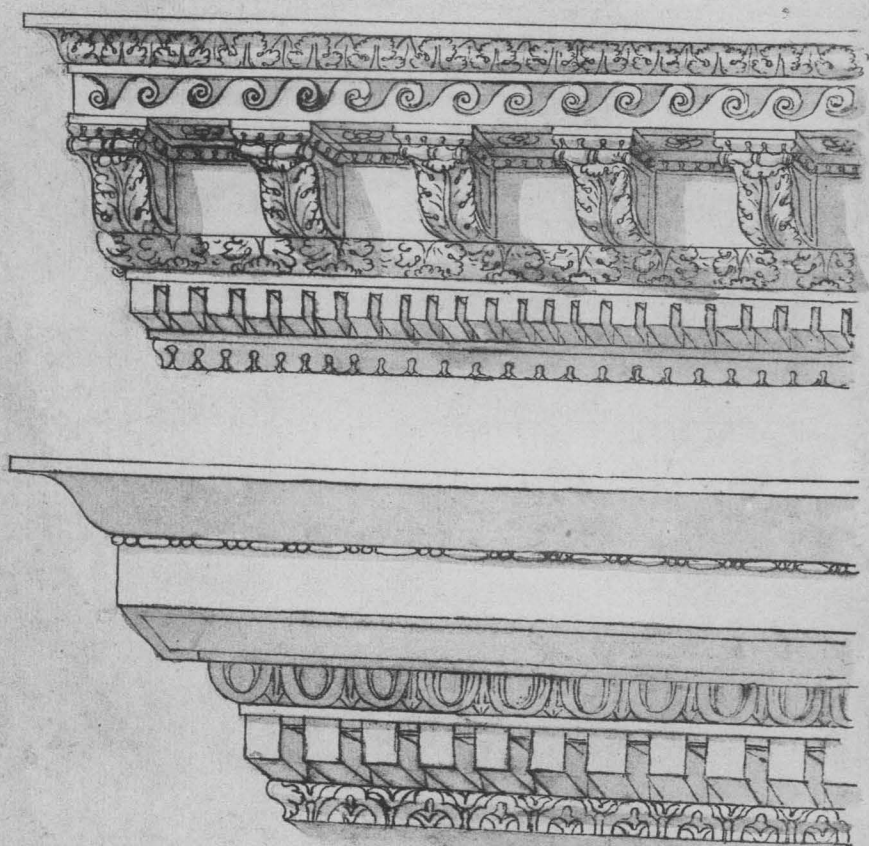
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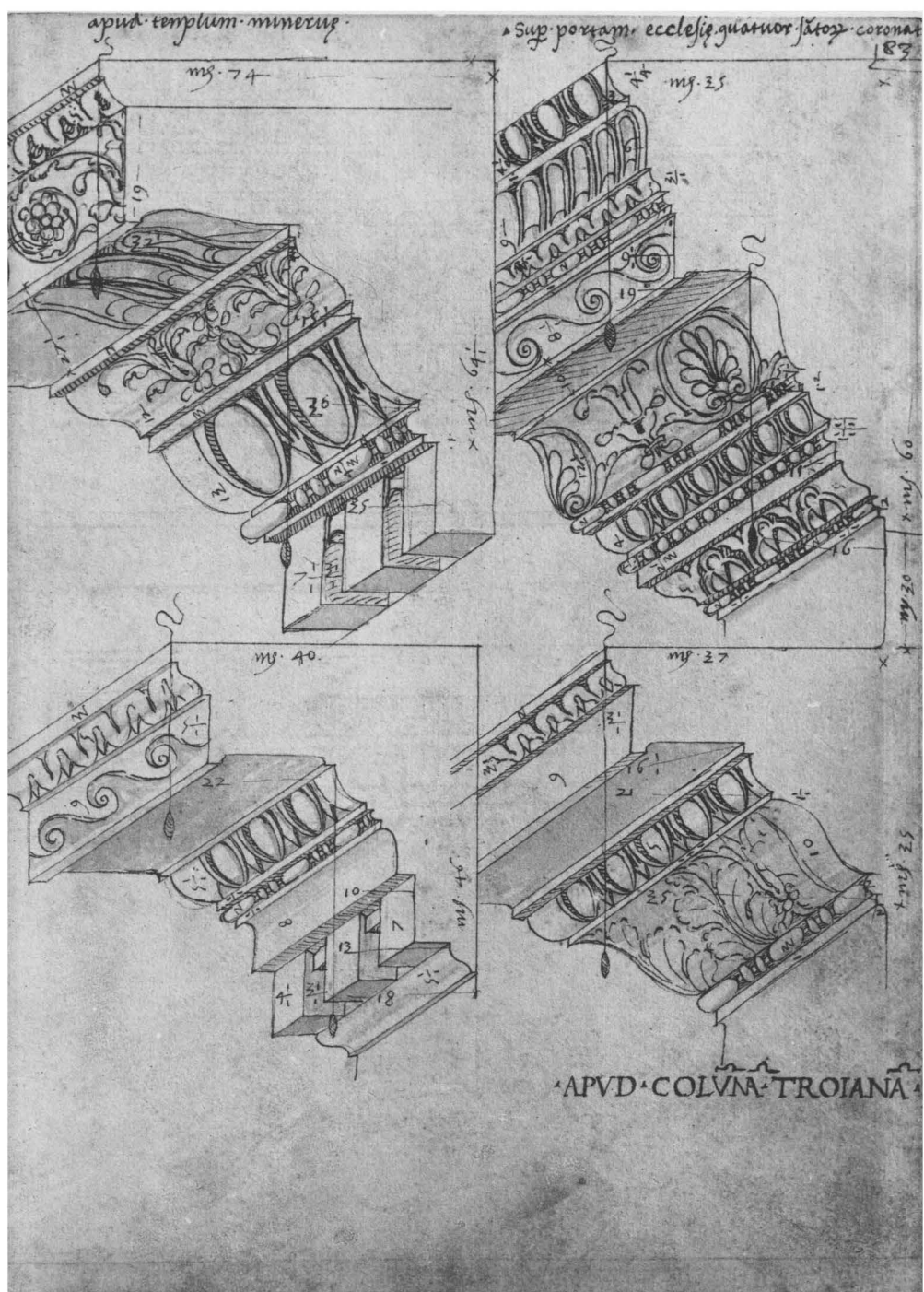


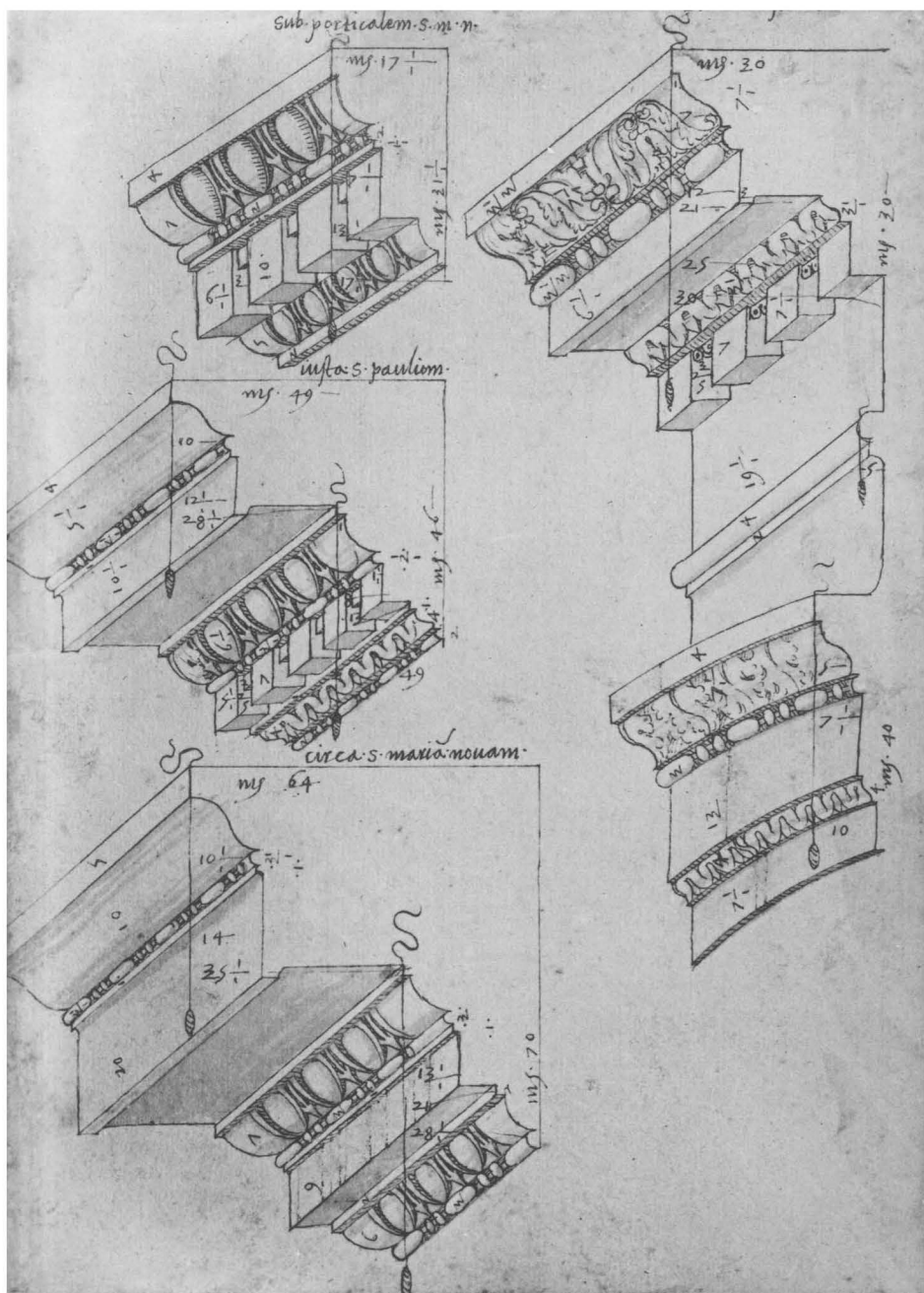




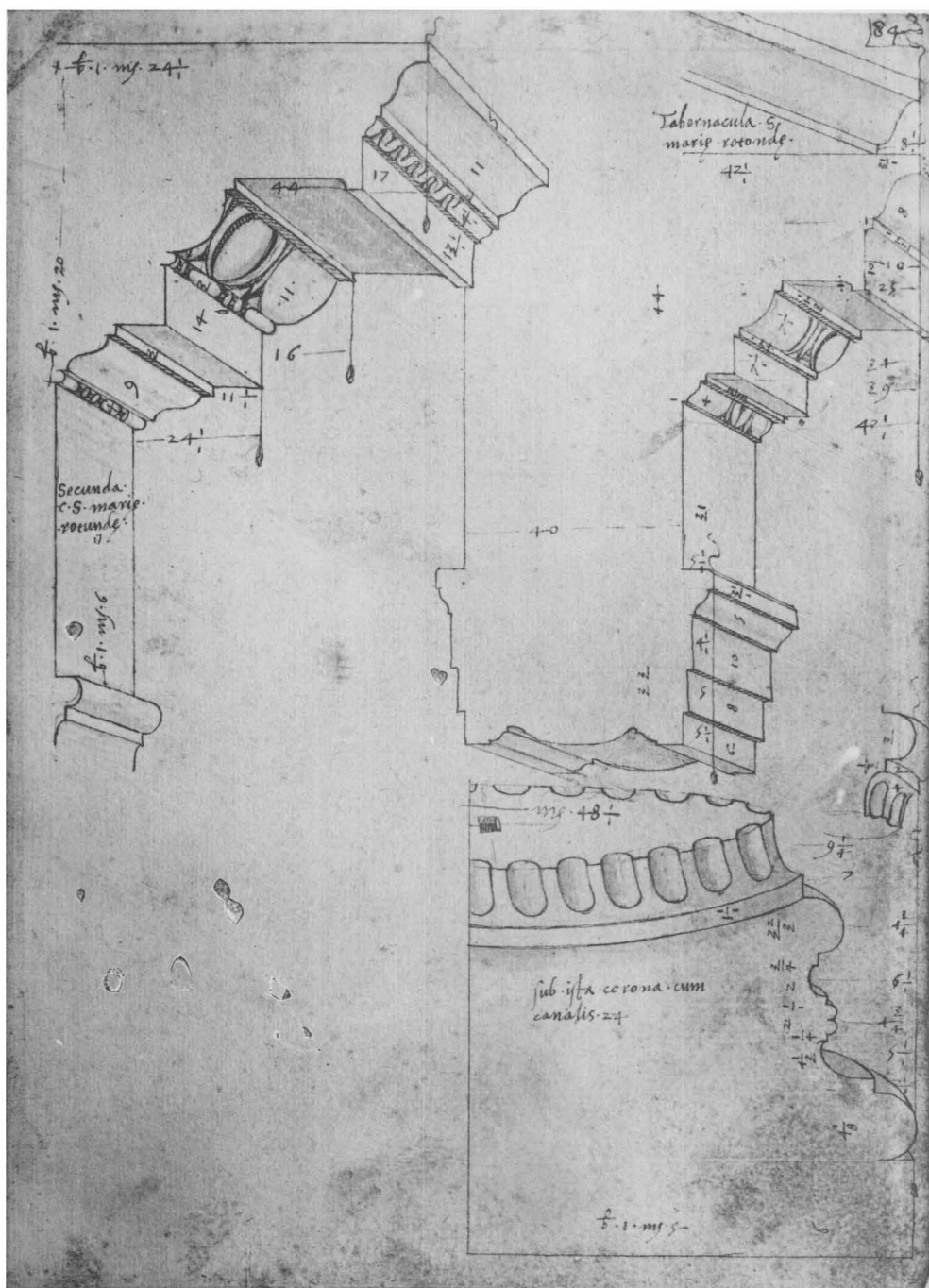


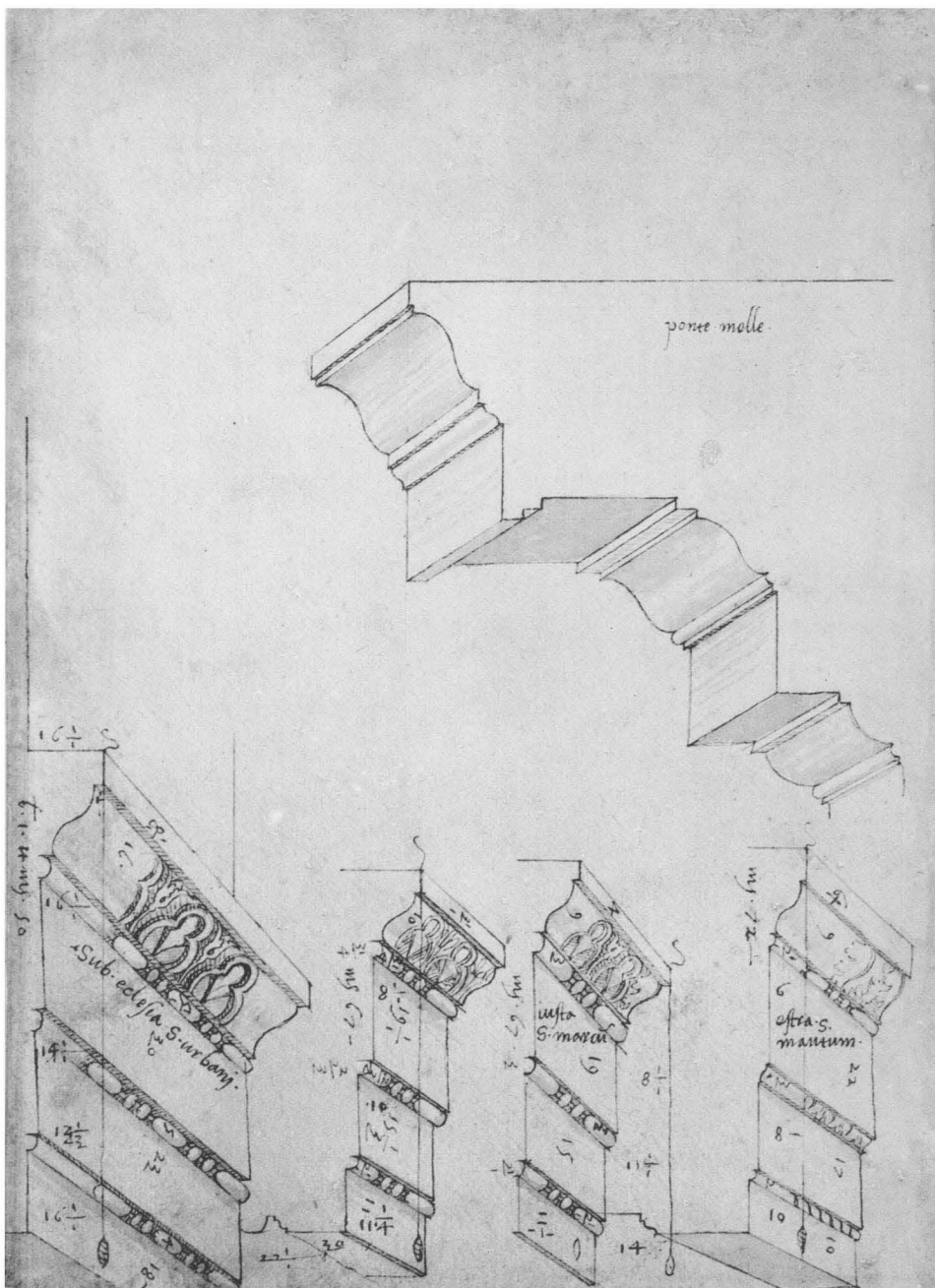
*Incisa di Sig.<sup>a</sup> della Valle*





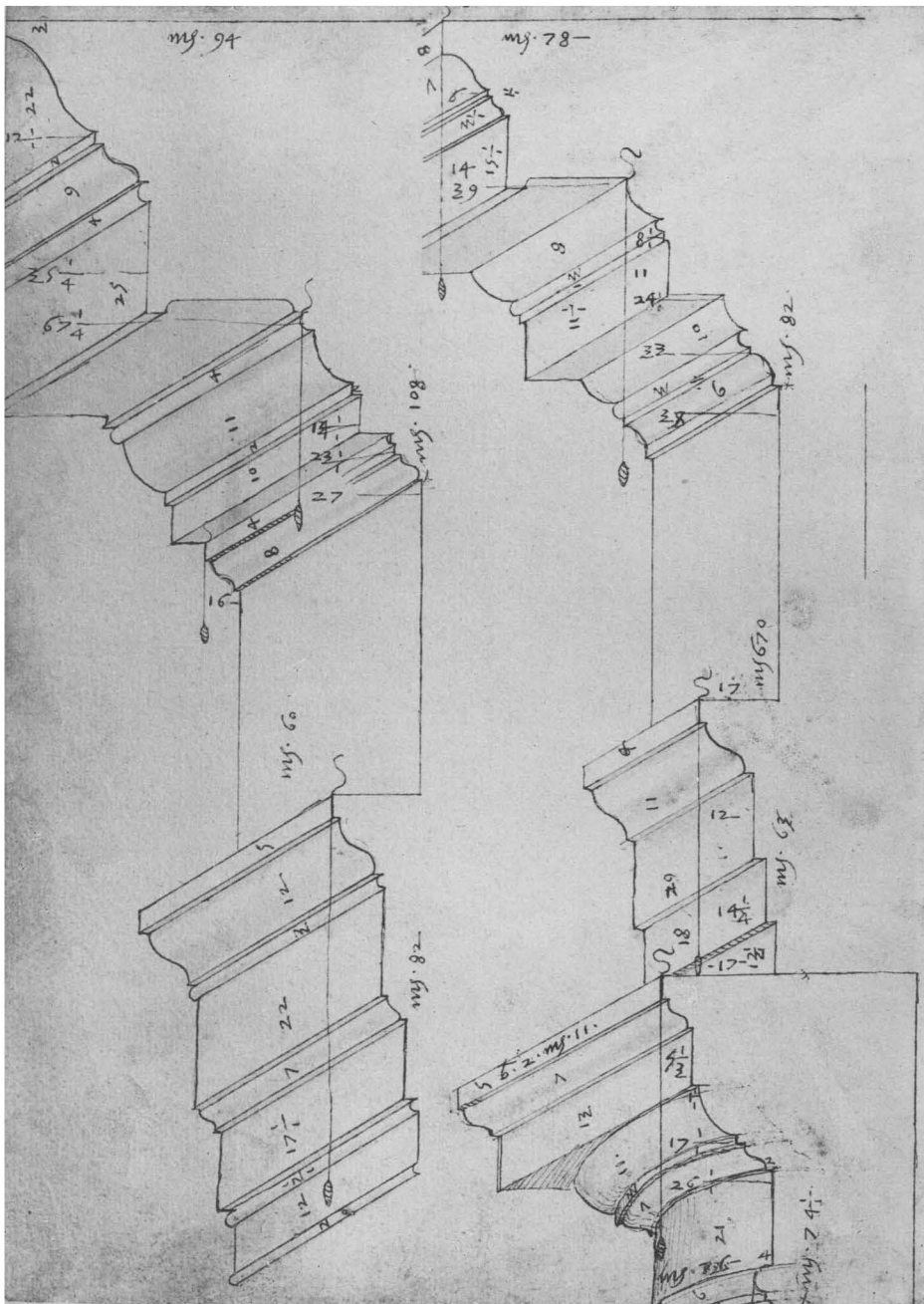




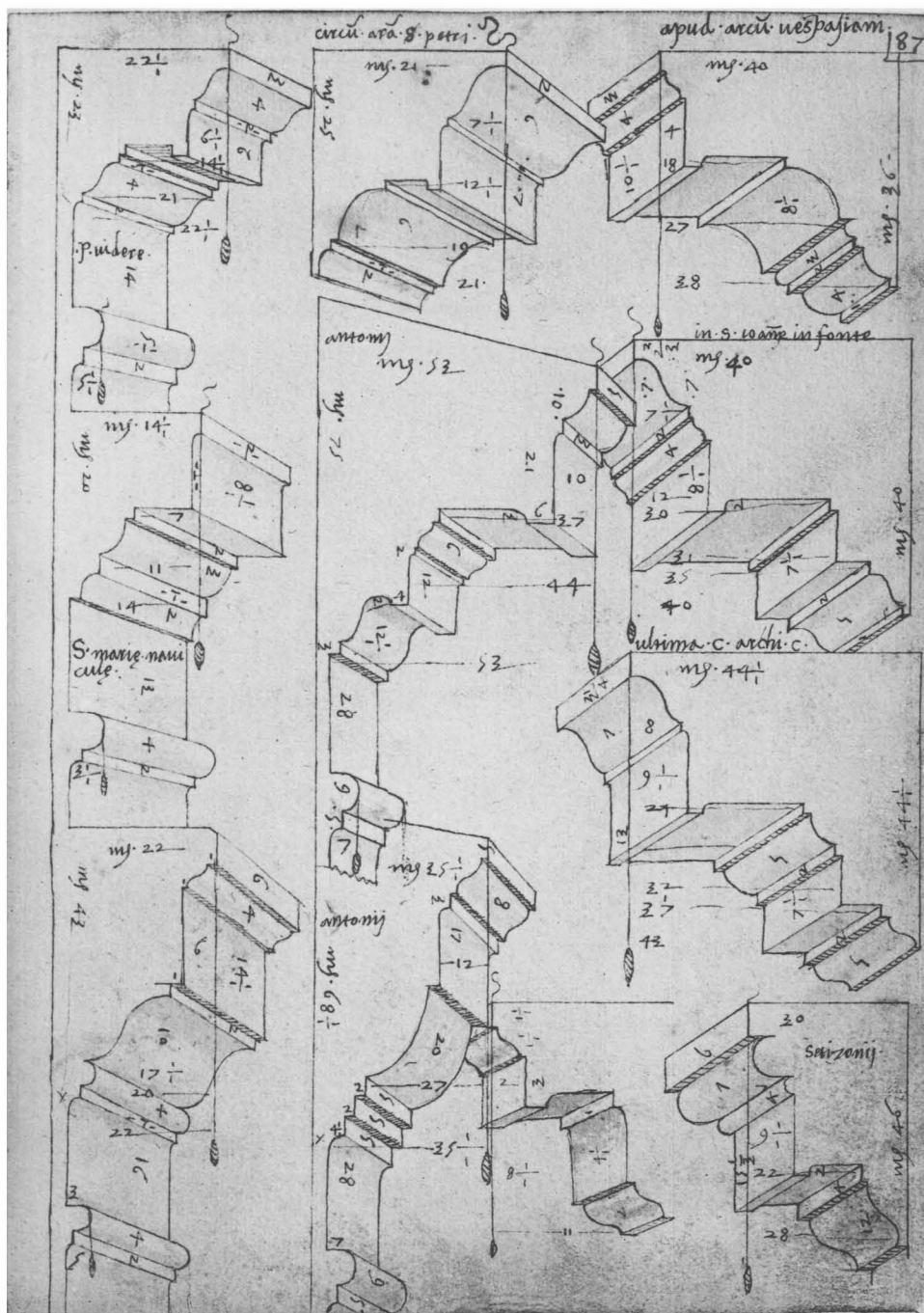


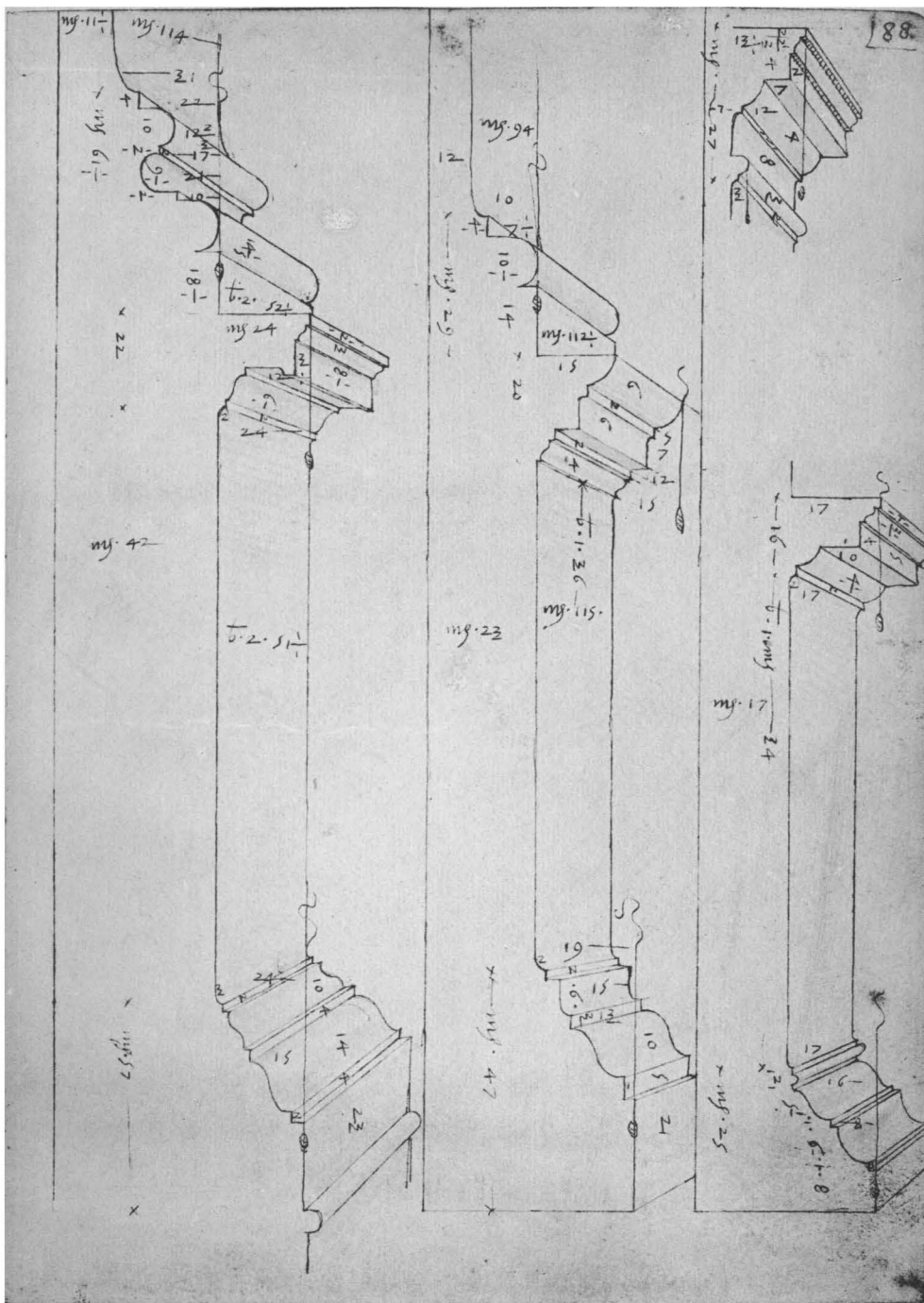




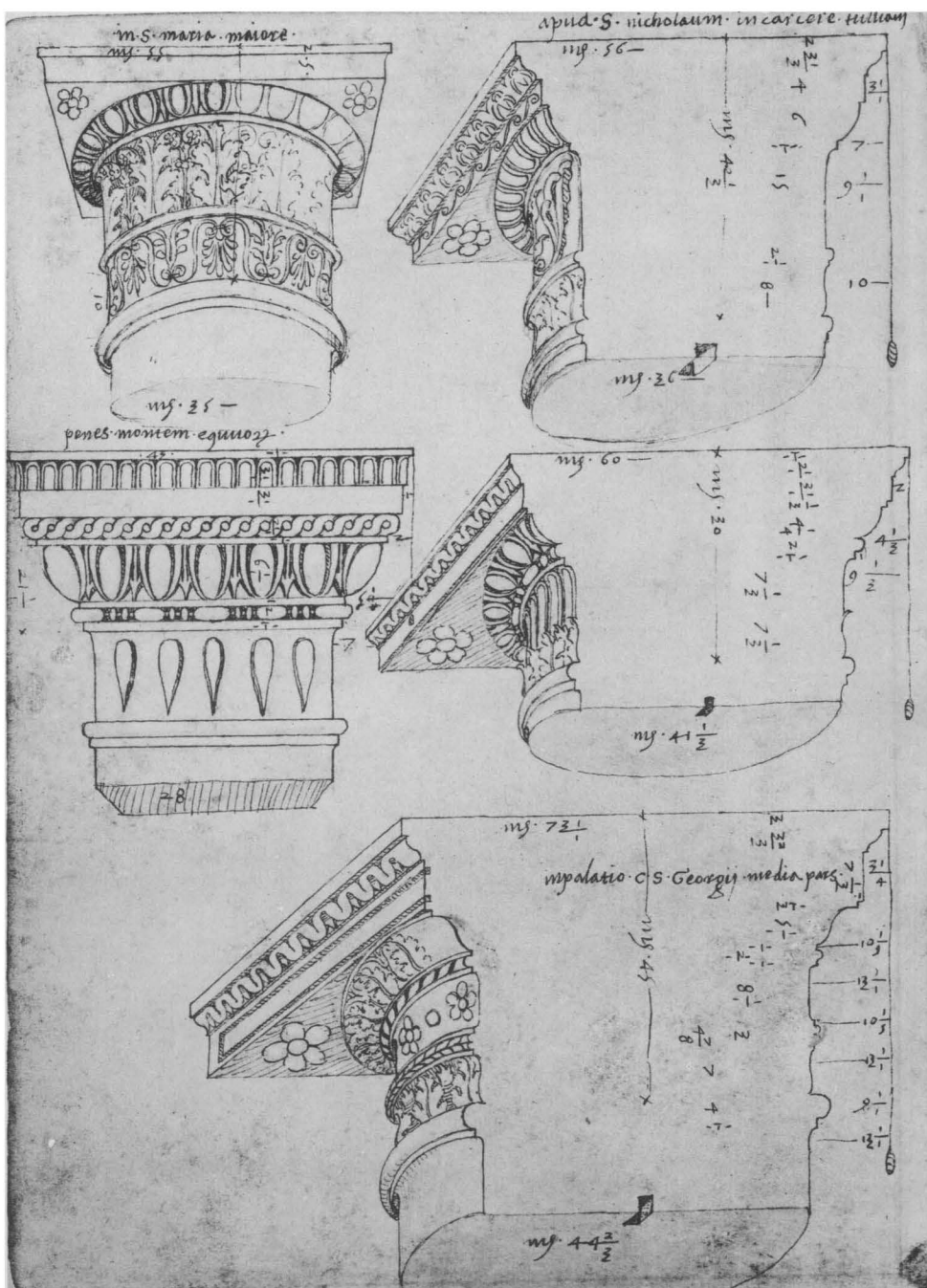




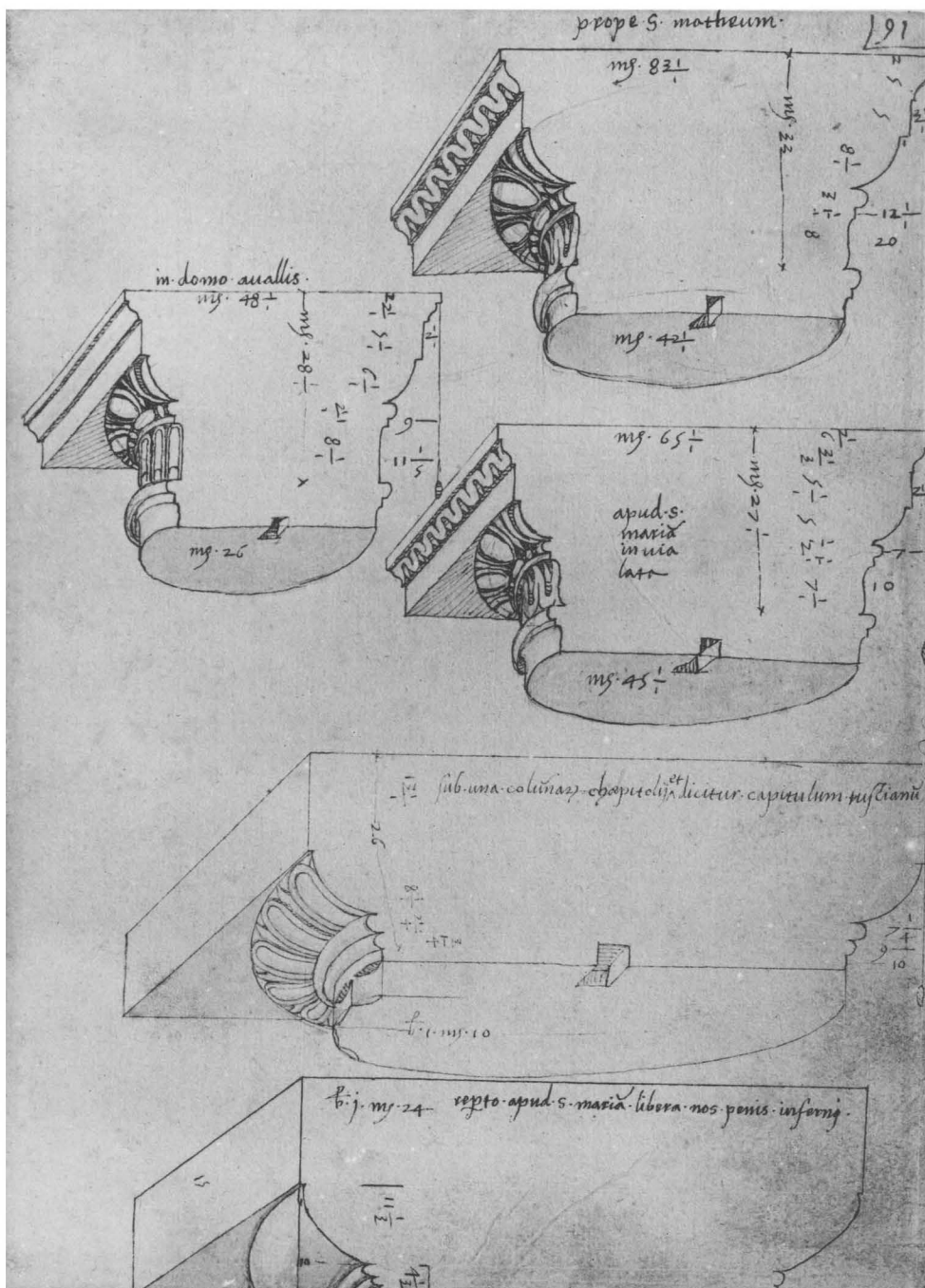


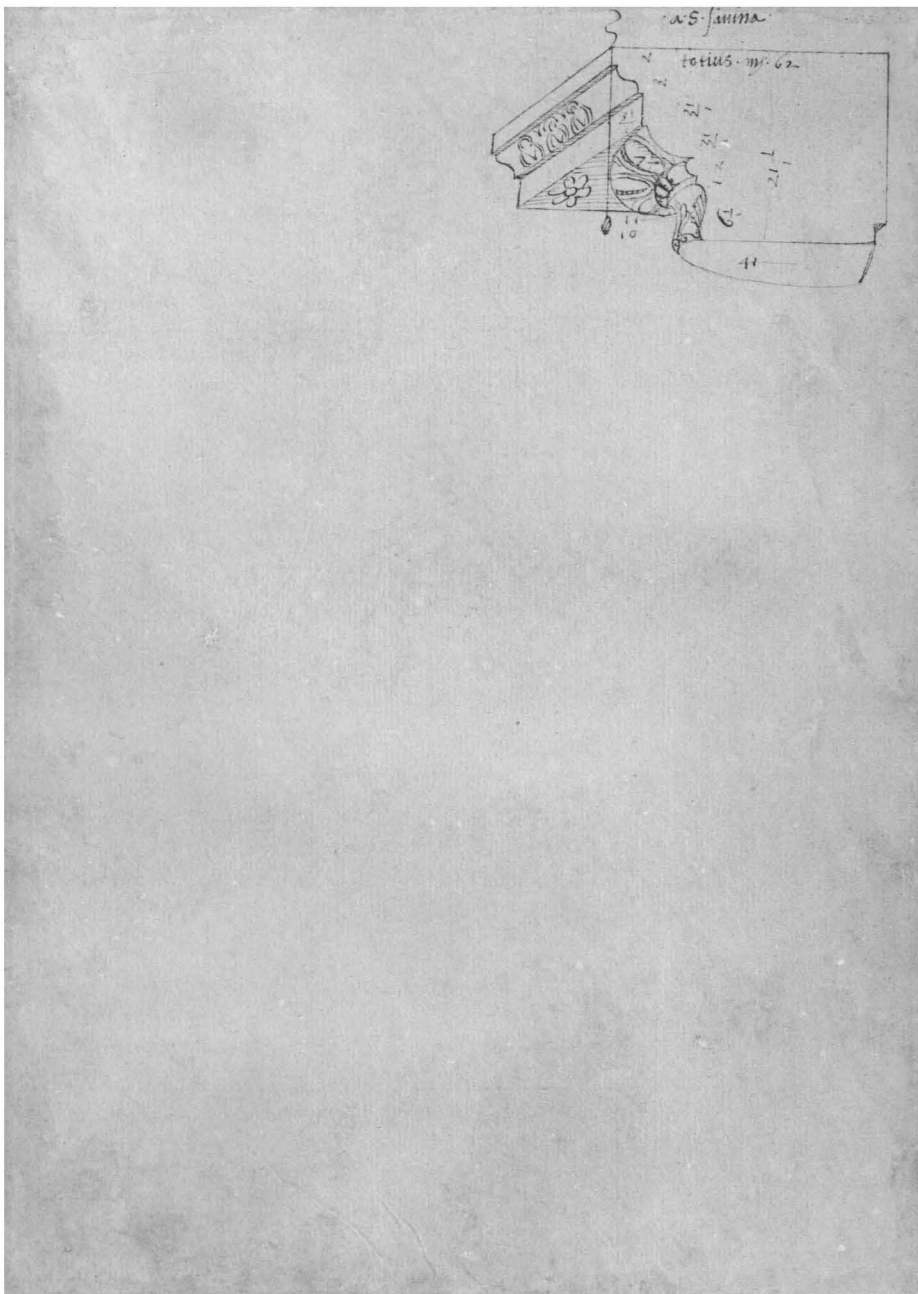




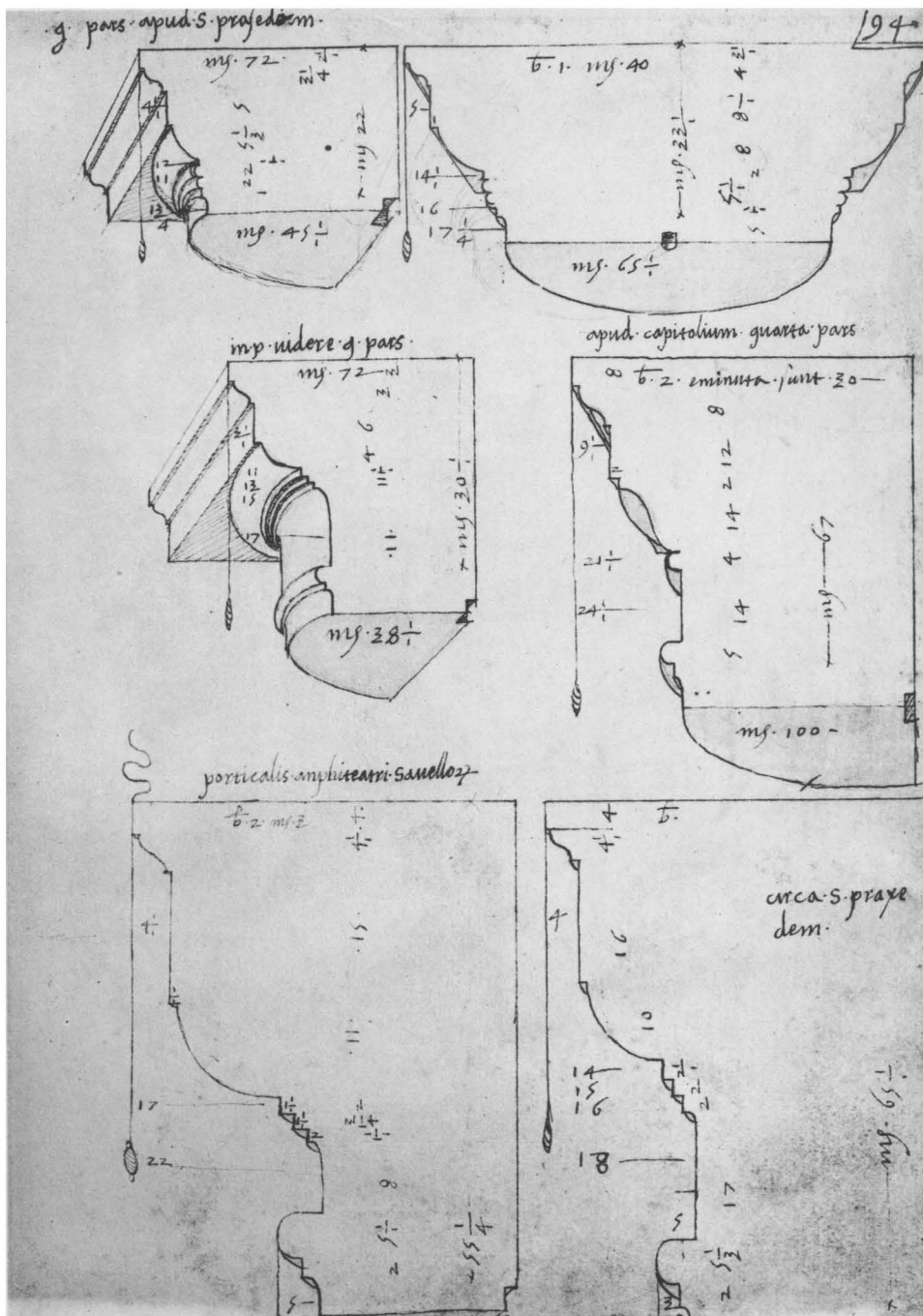




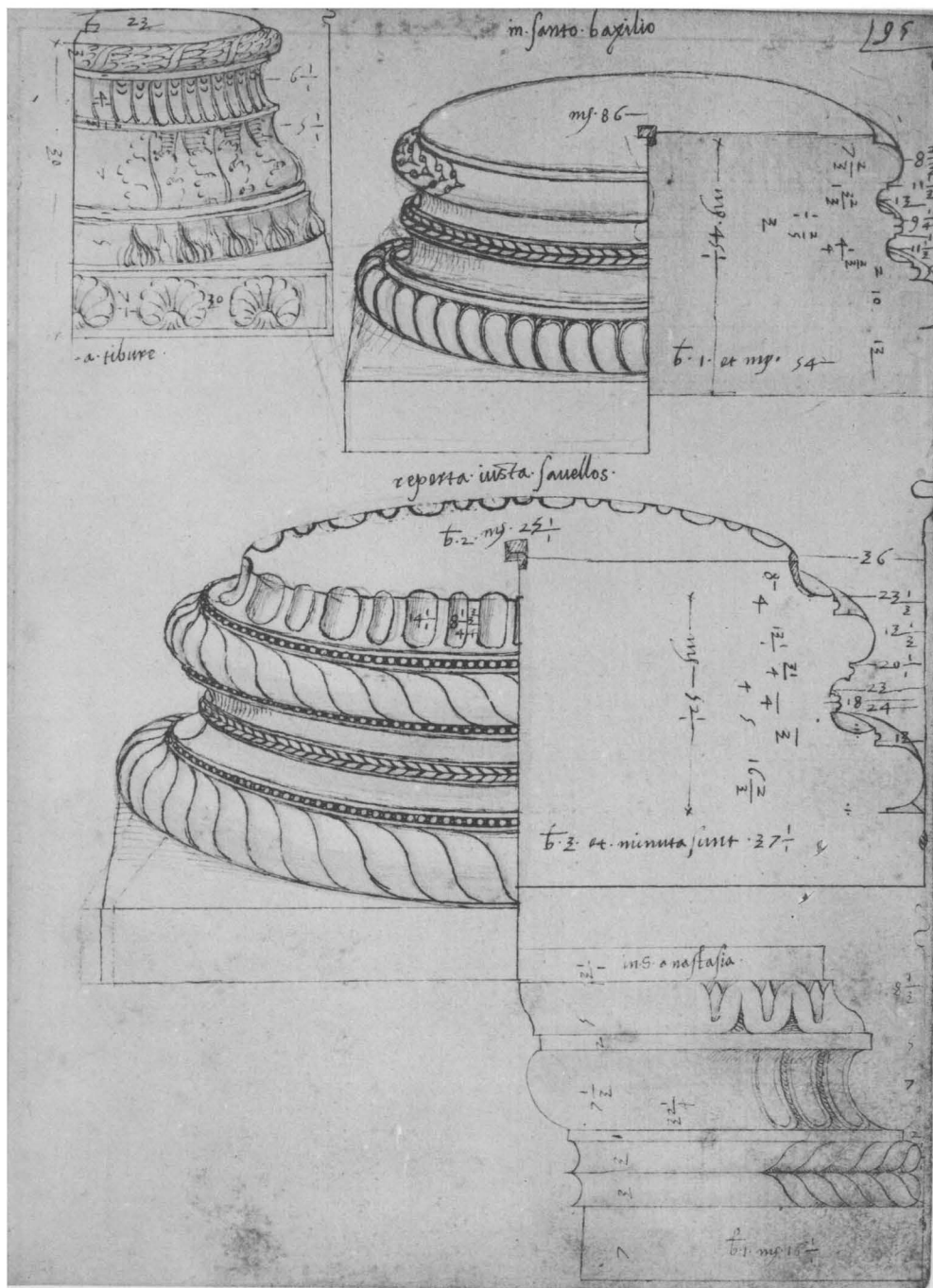


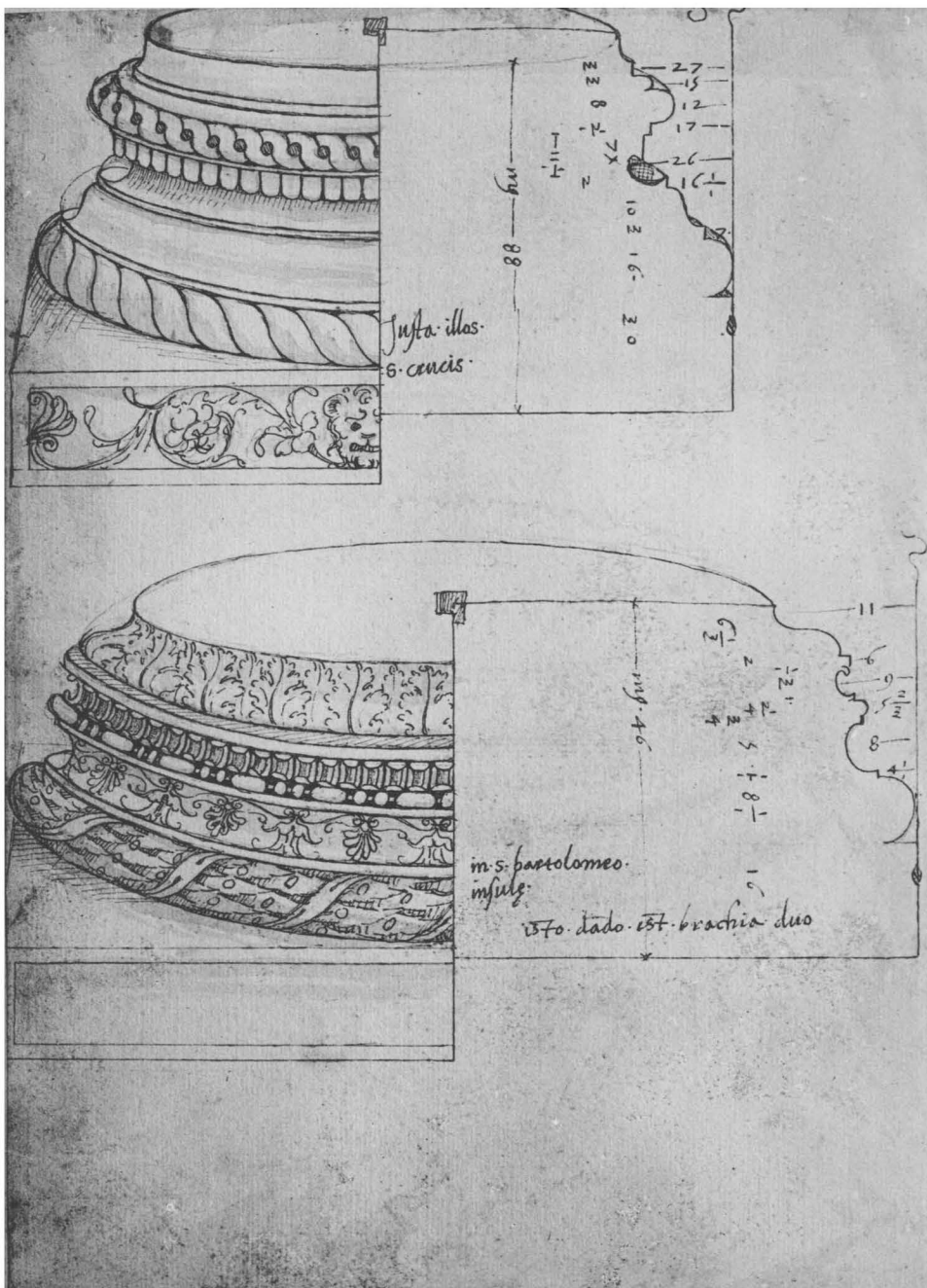


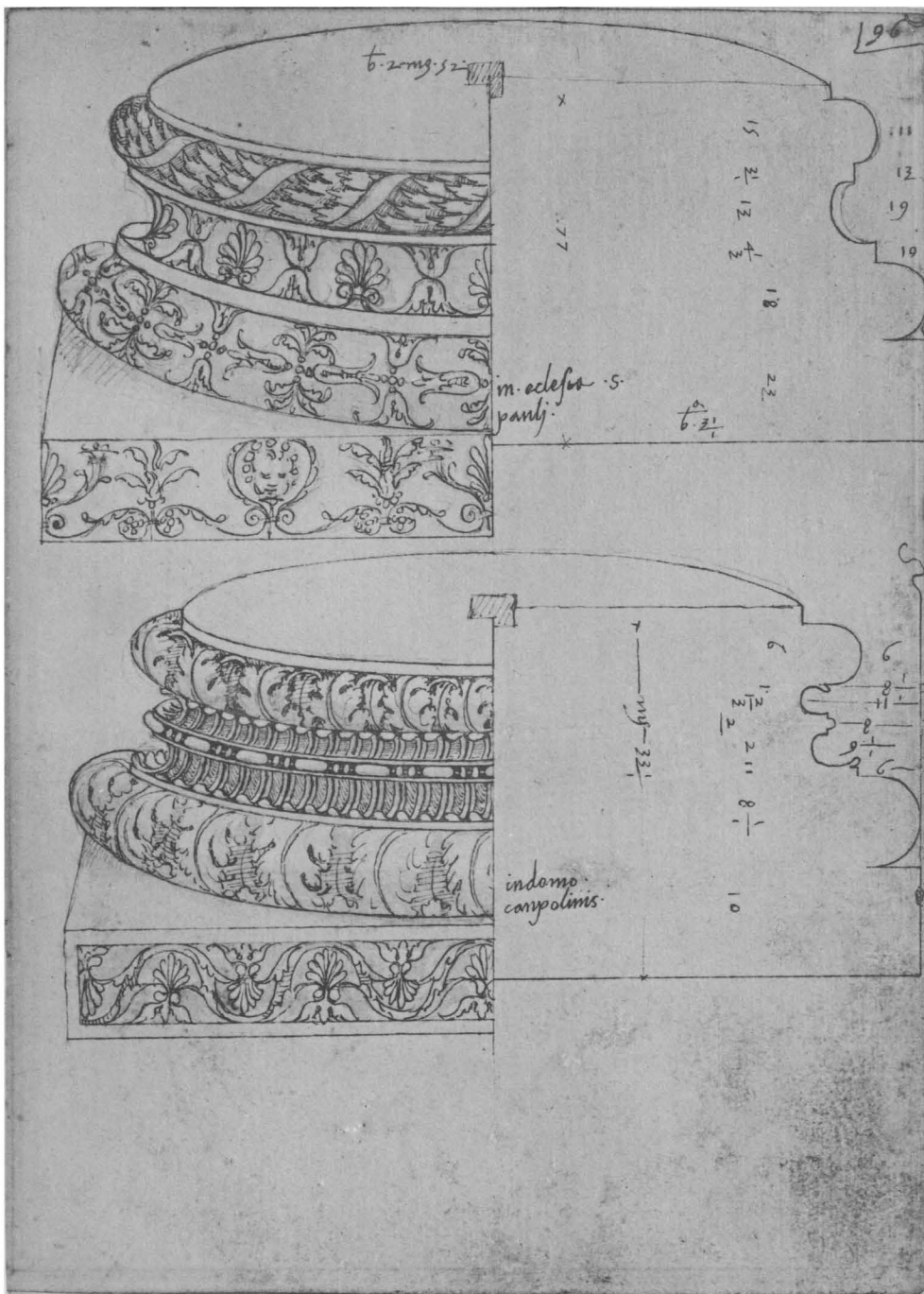


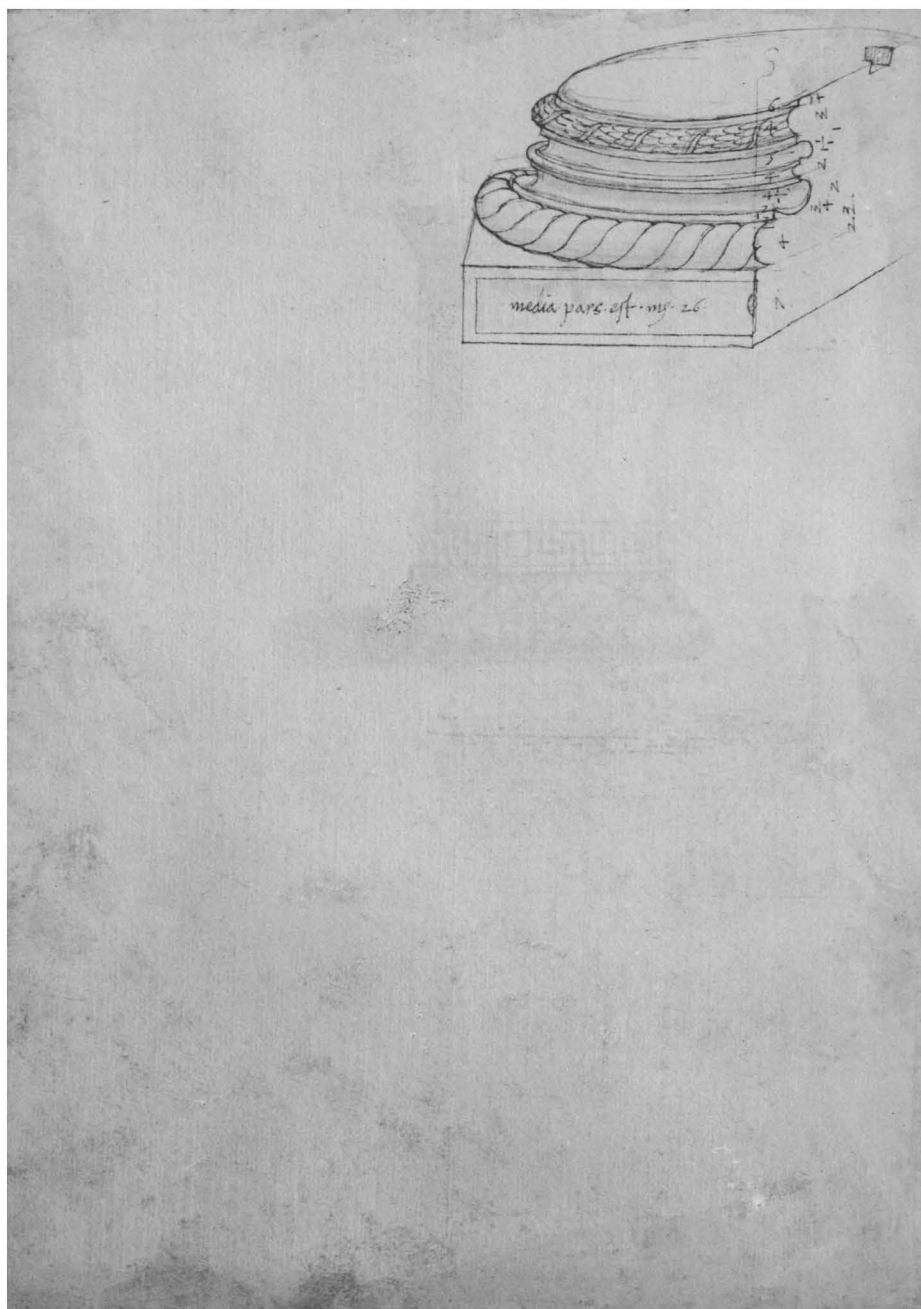






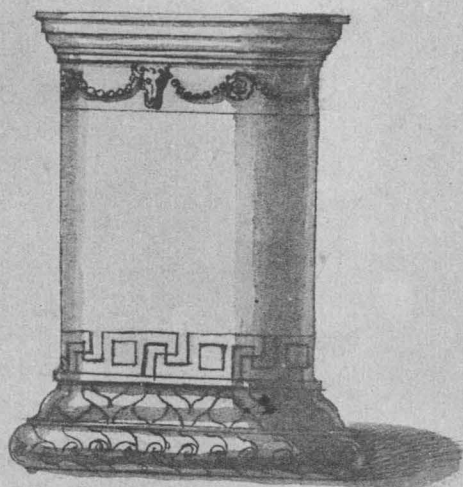




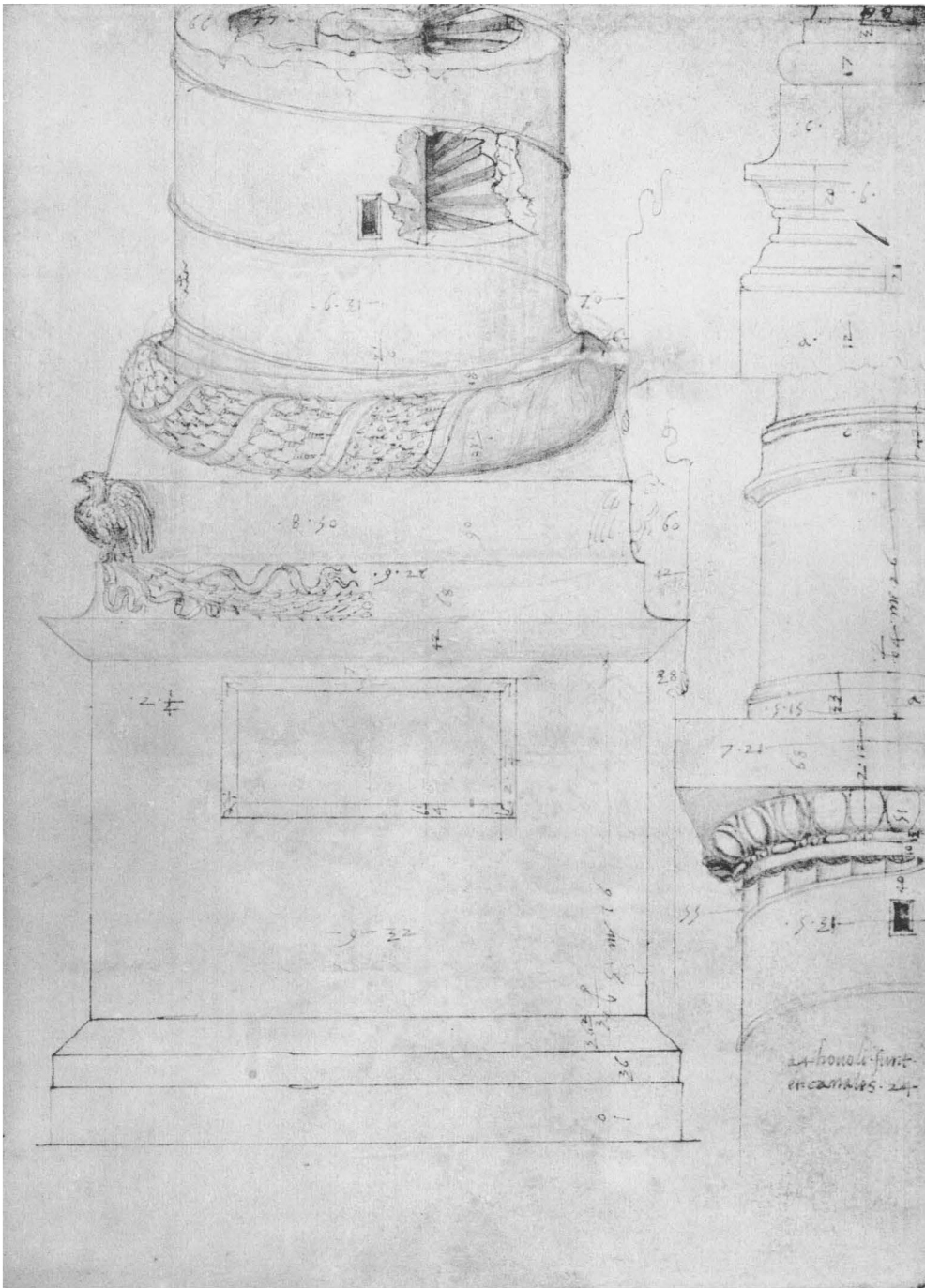




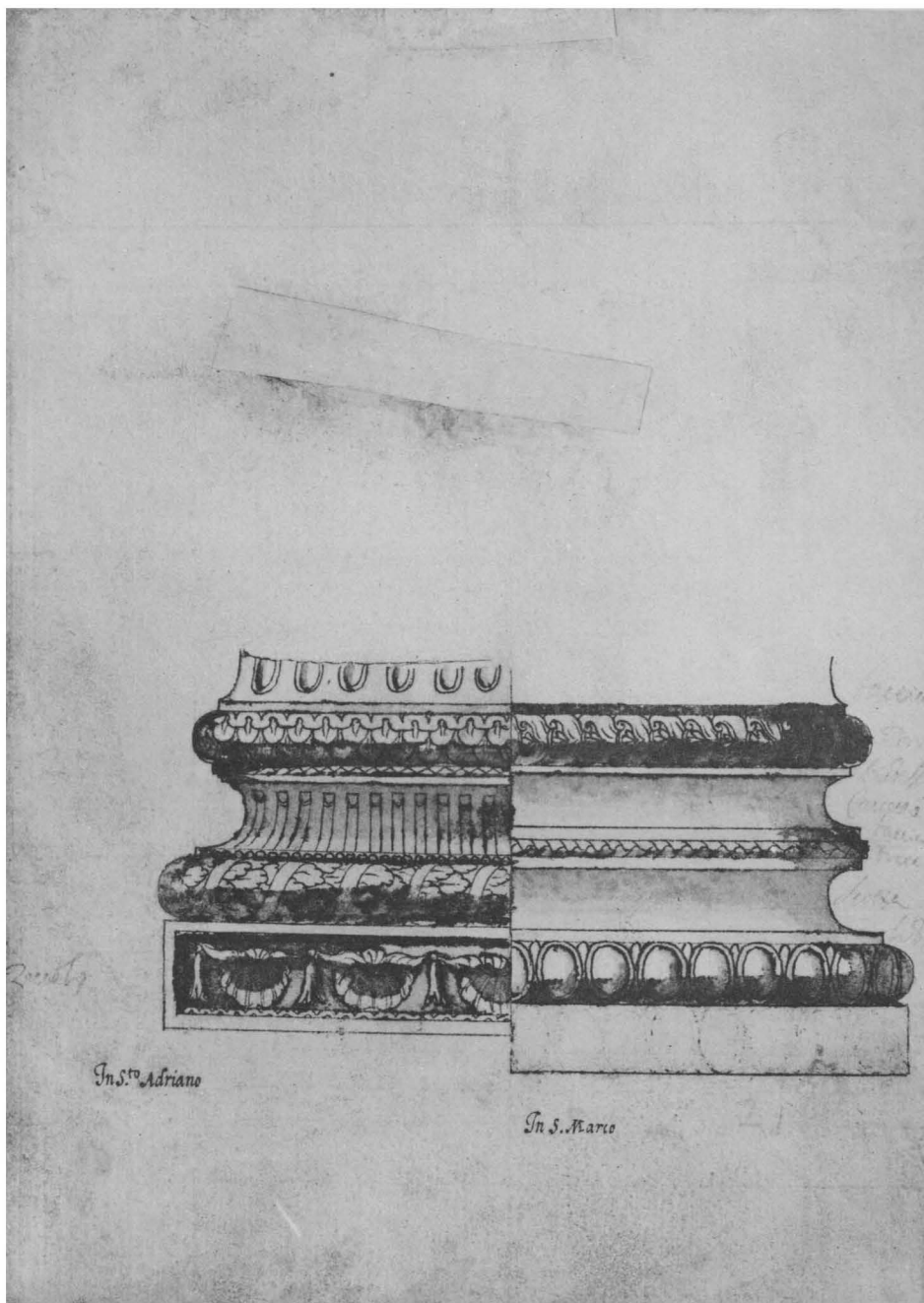
197

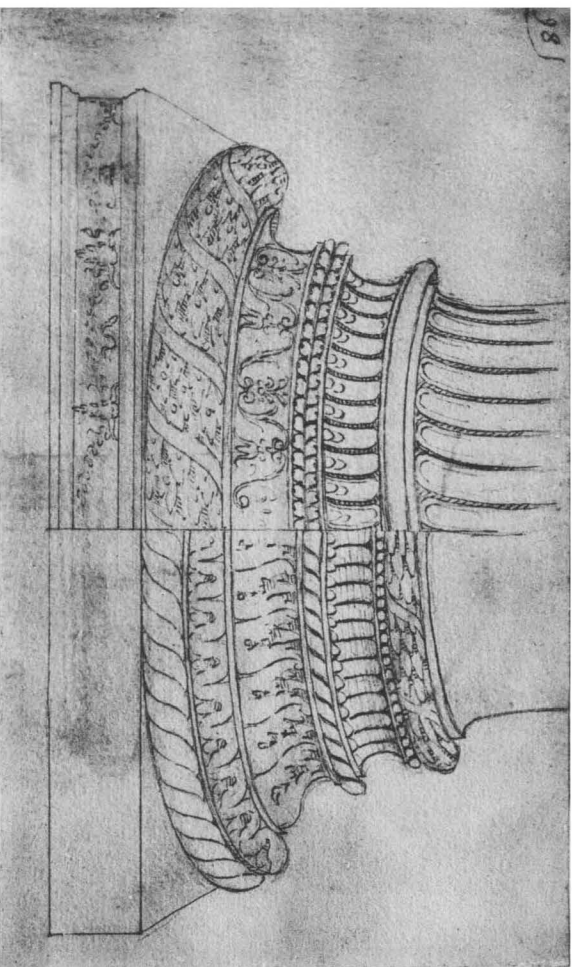


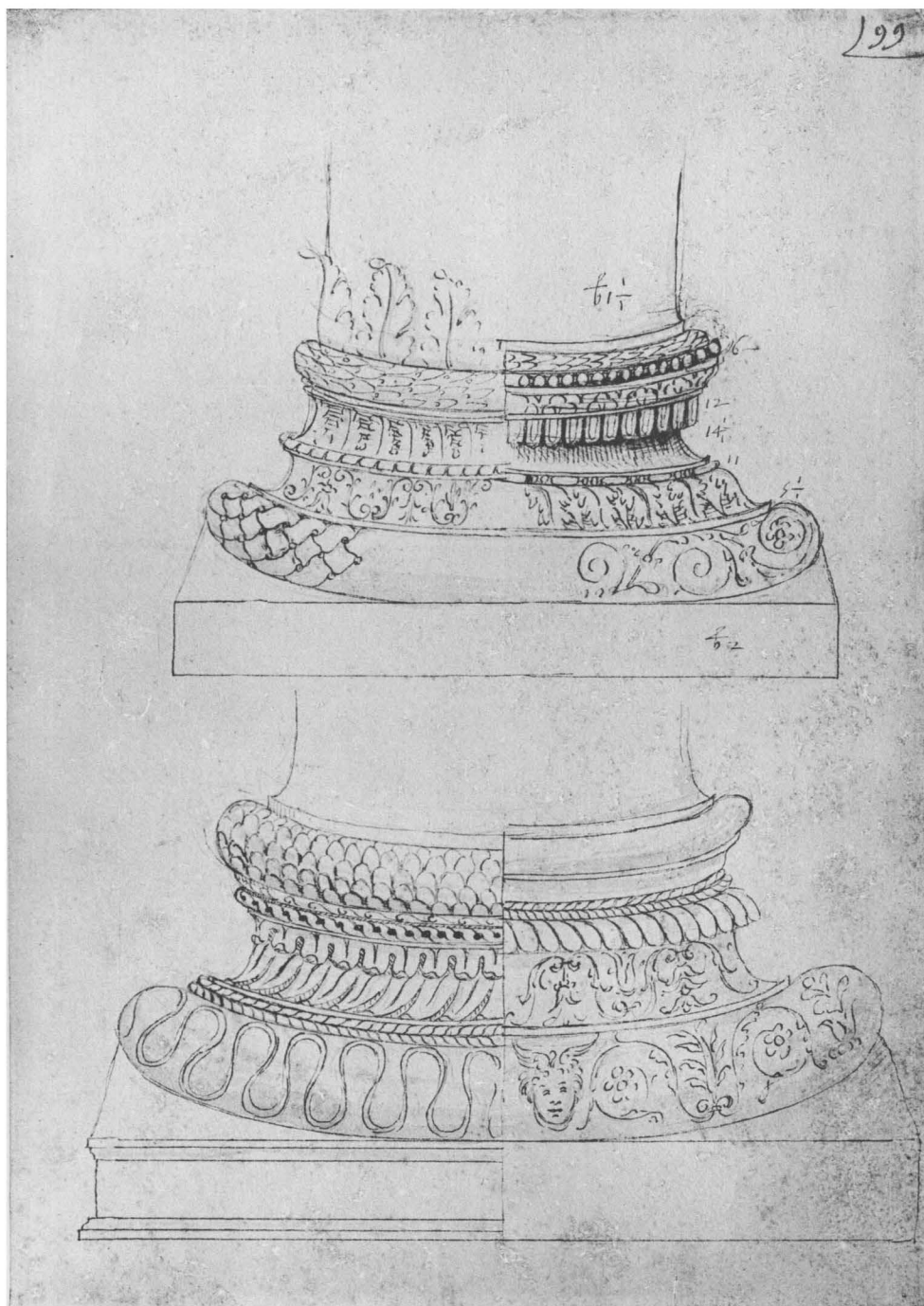
Nelgiard. del D.

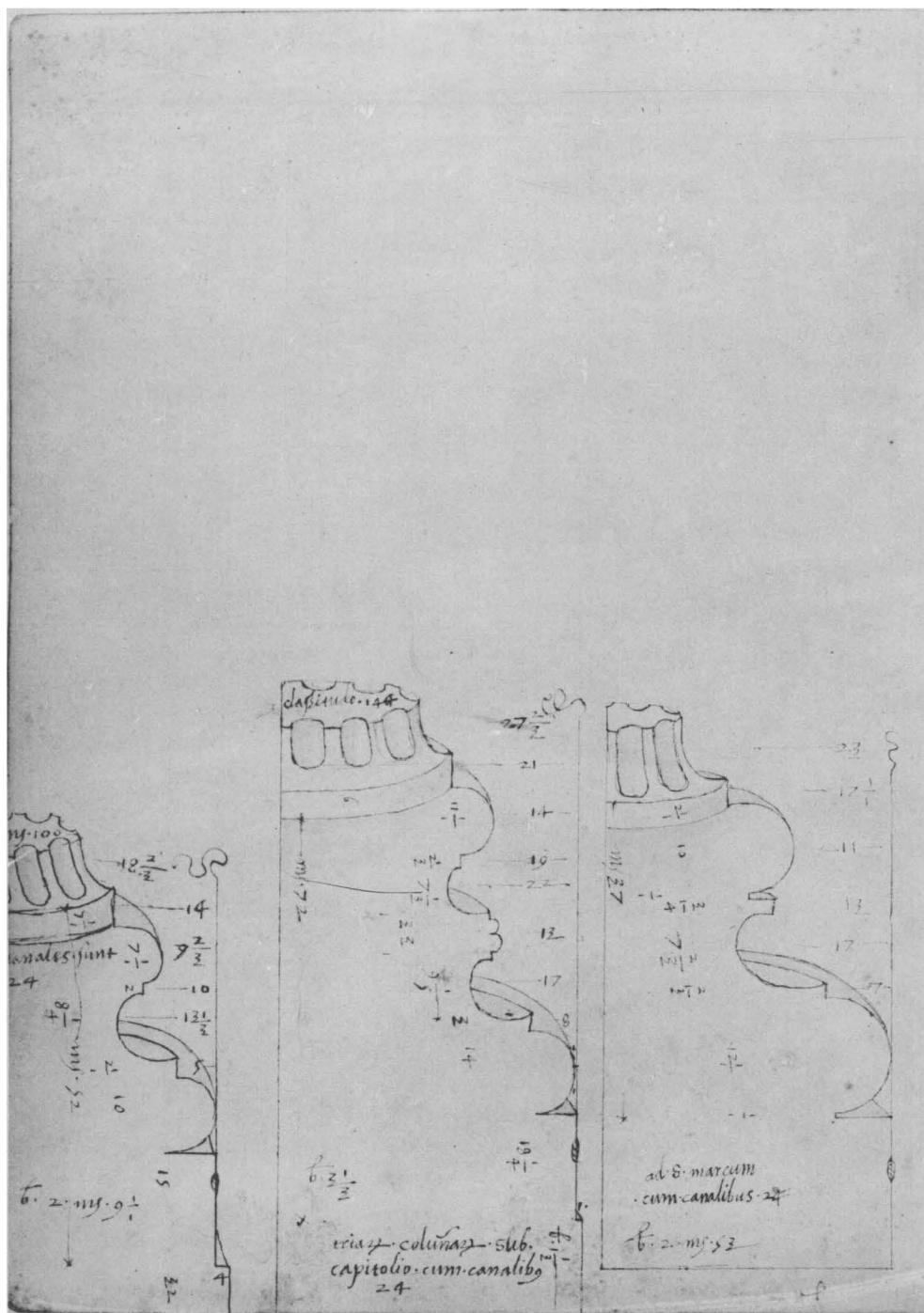




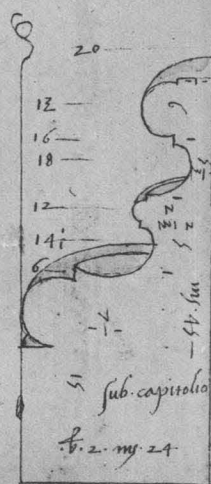




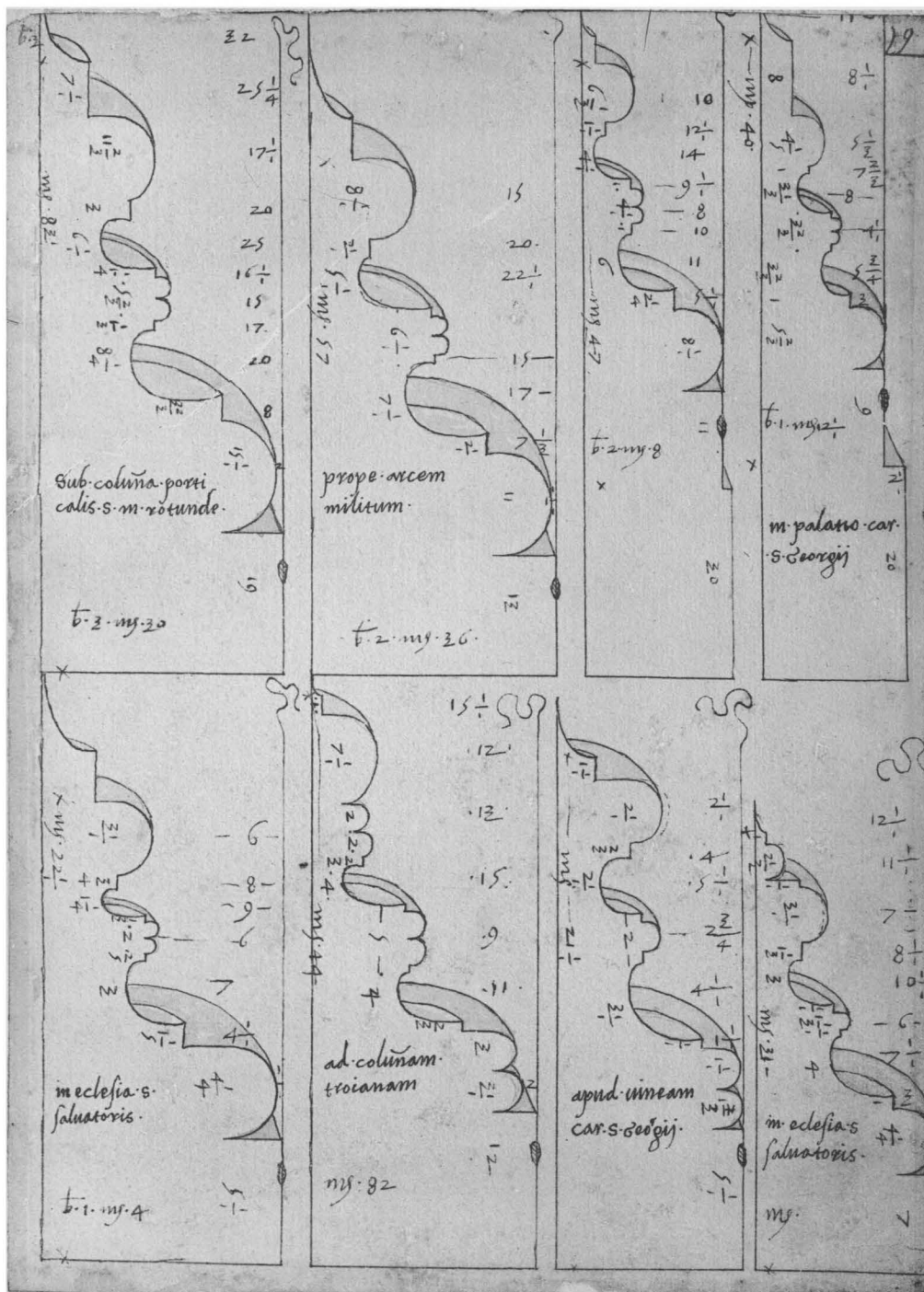










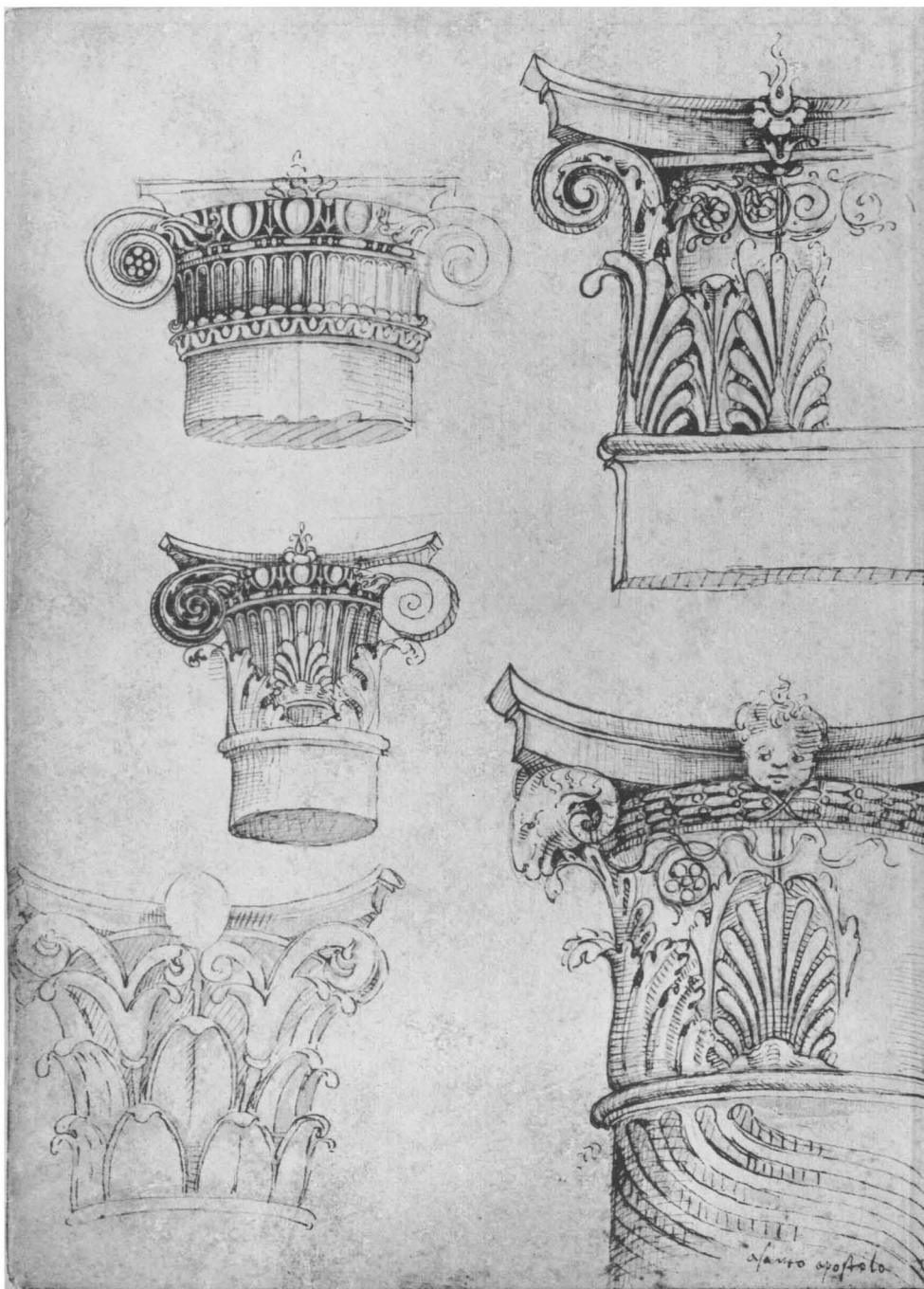


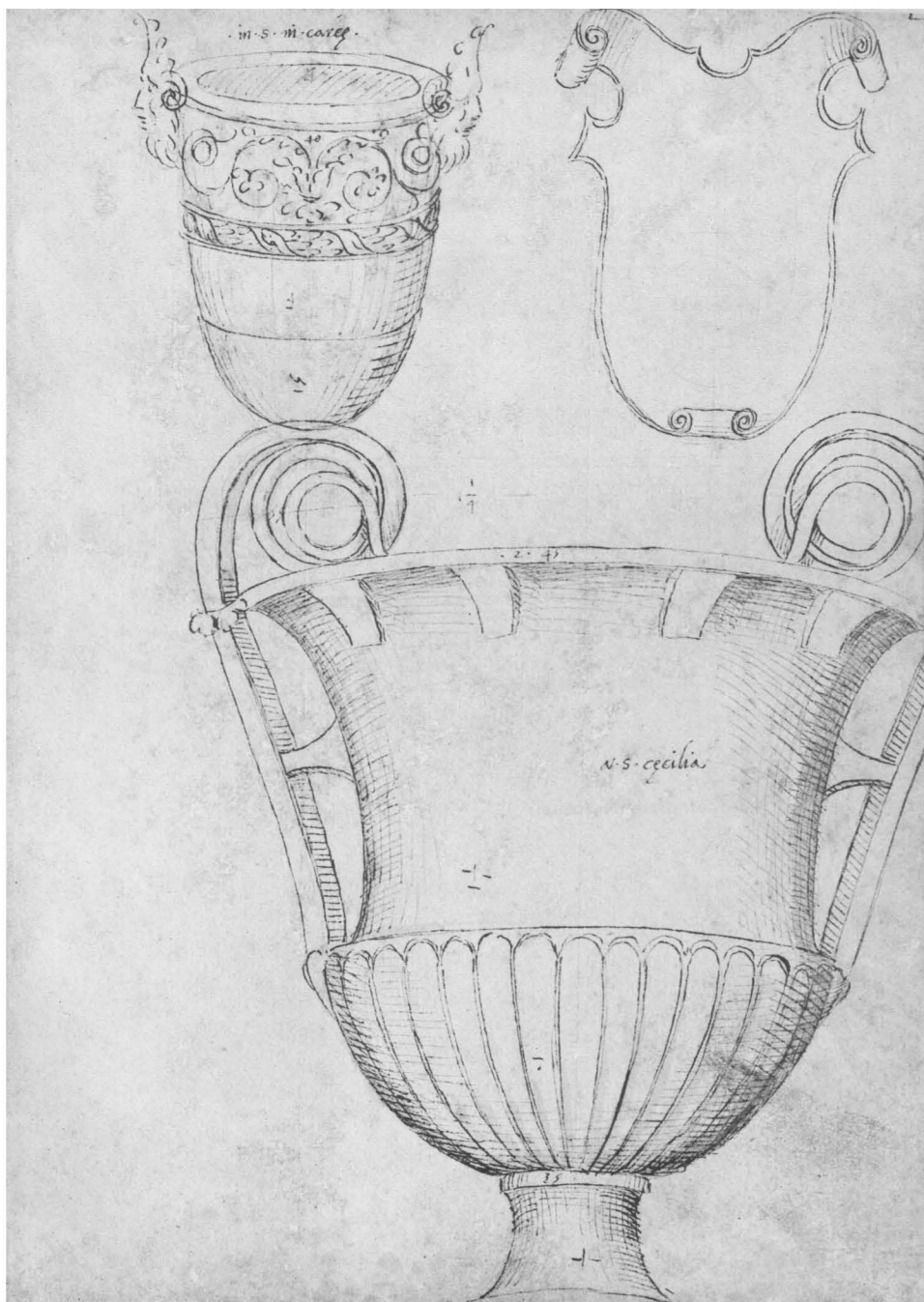


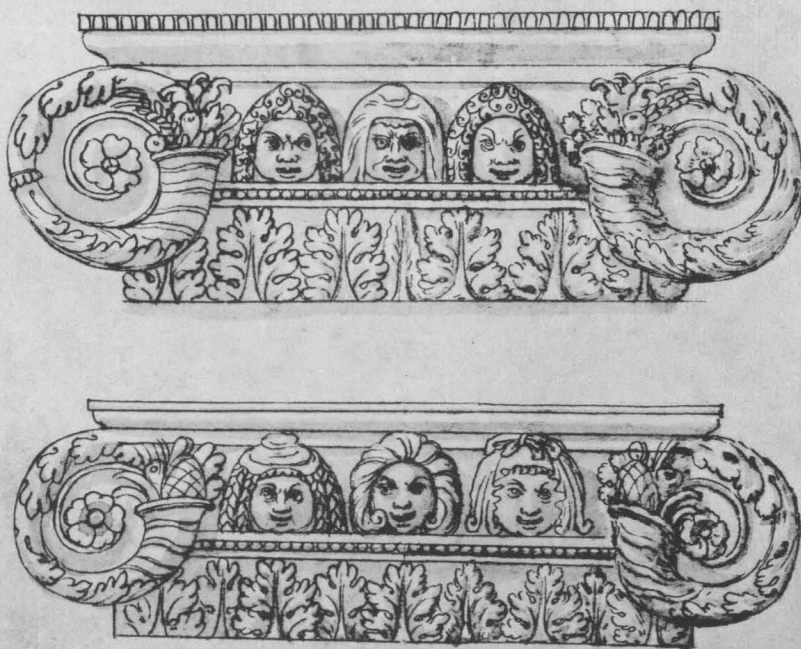








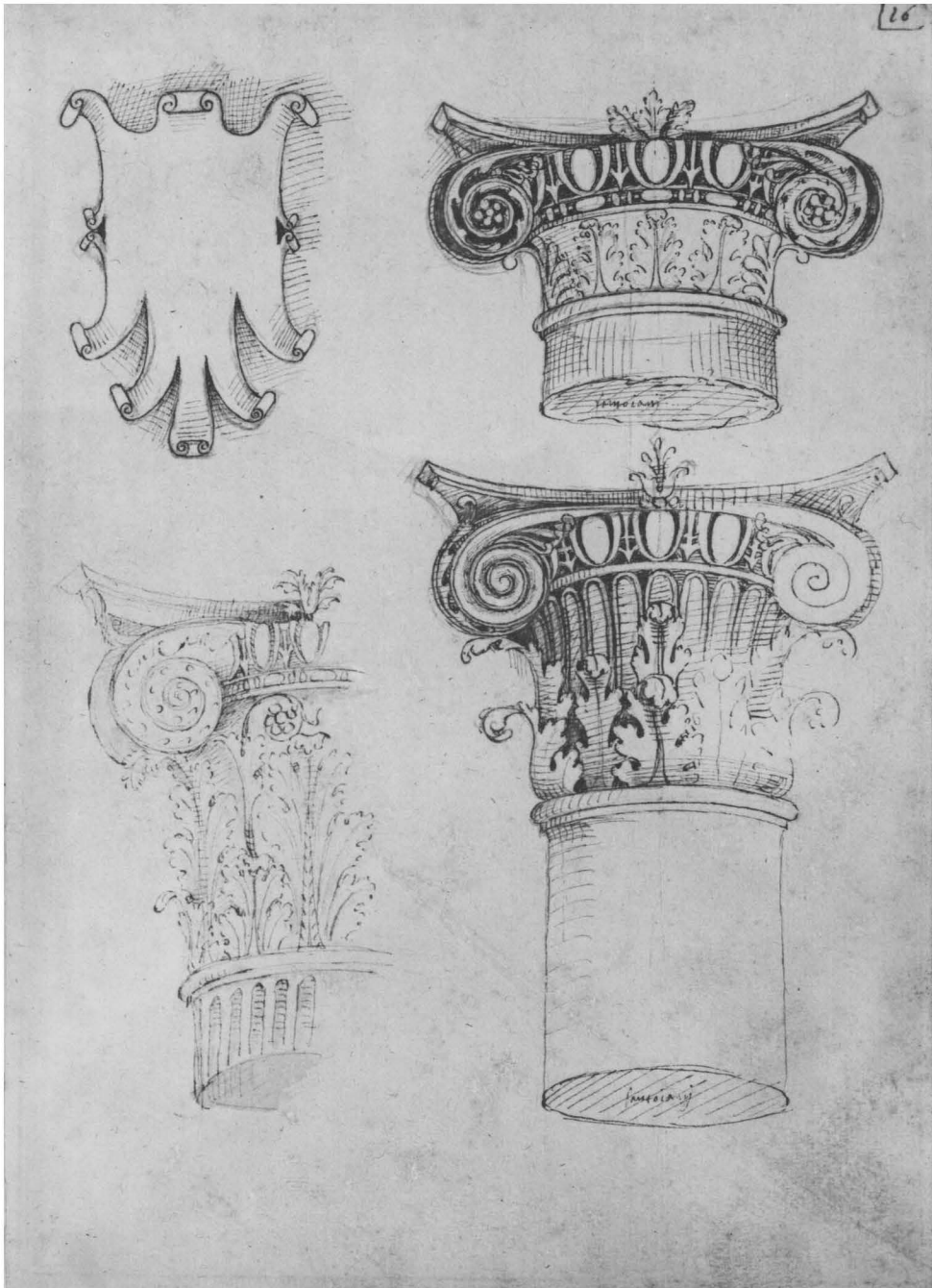




*In Roma in casa M. Anconeto delle Medaglie*





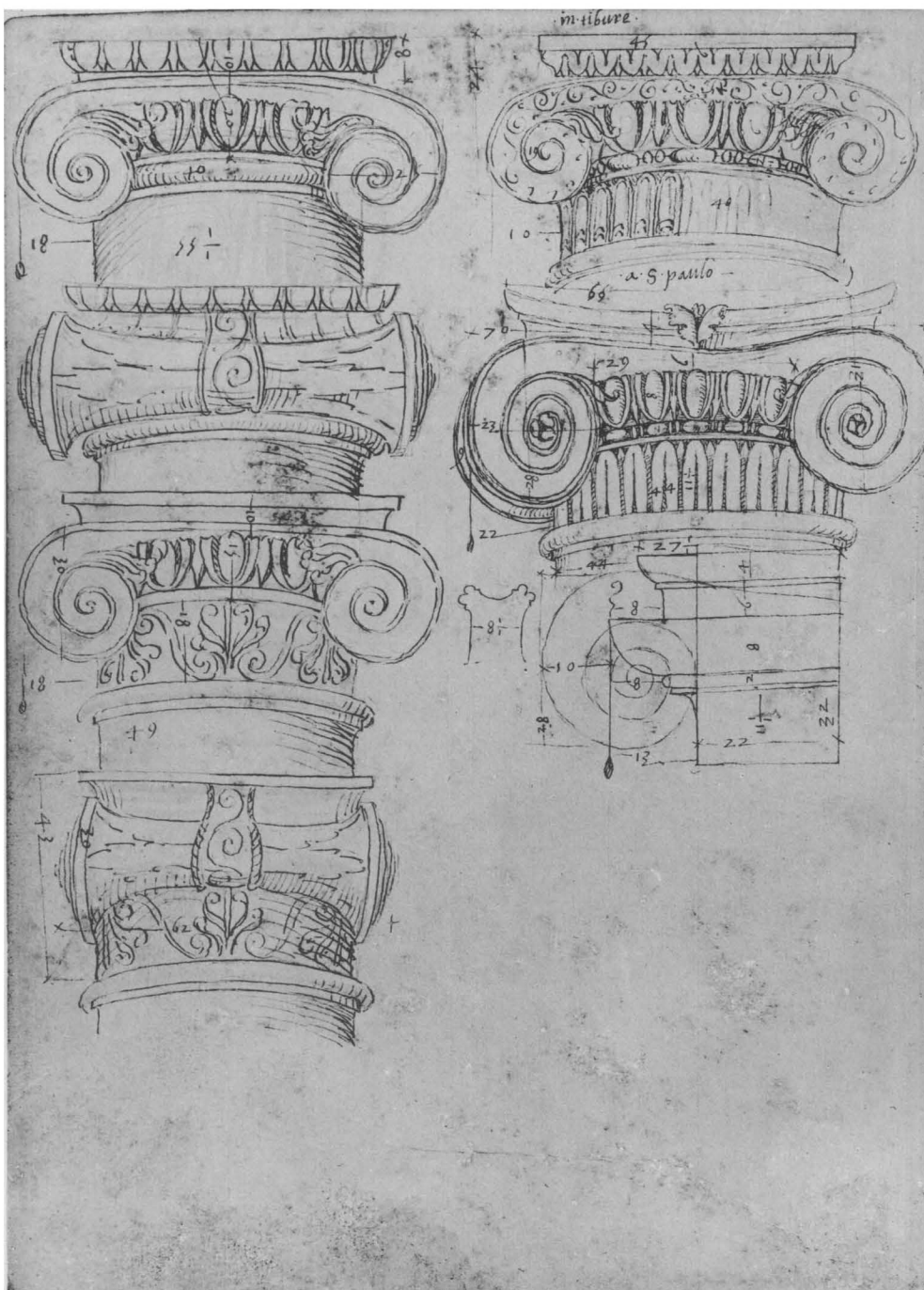


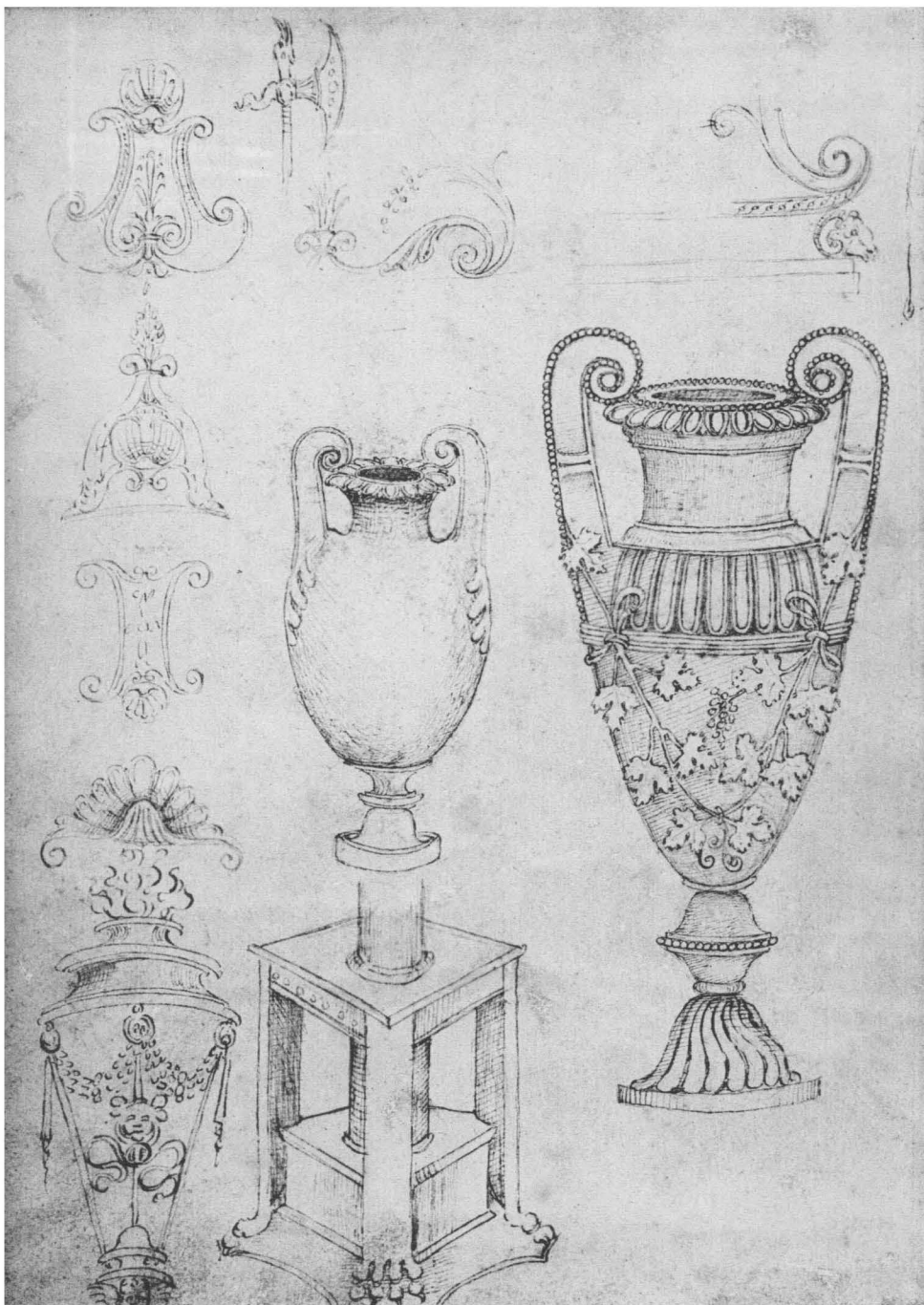






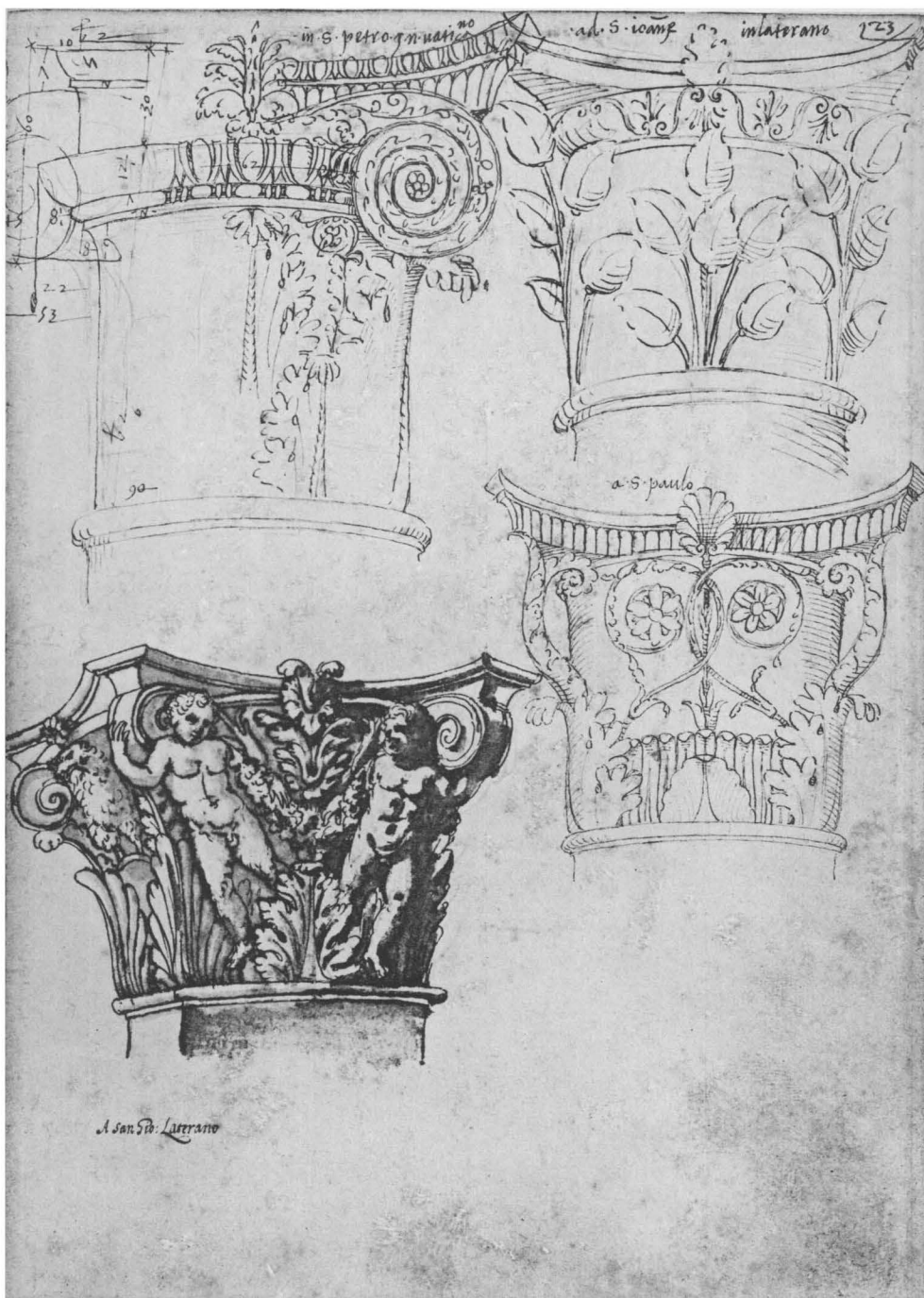


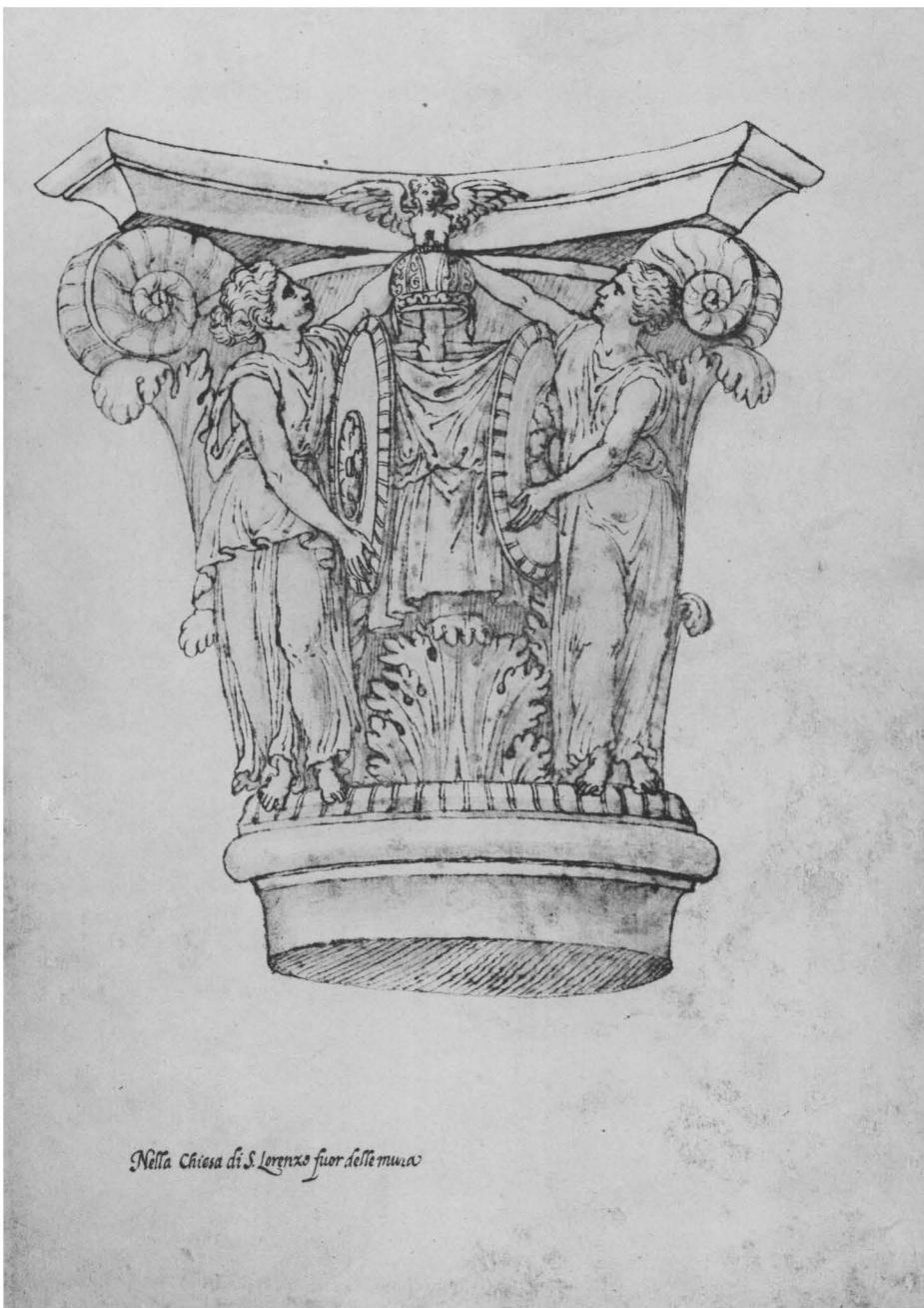














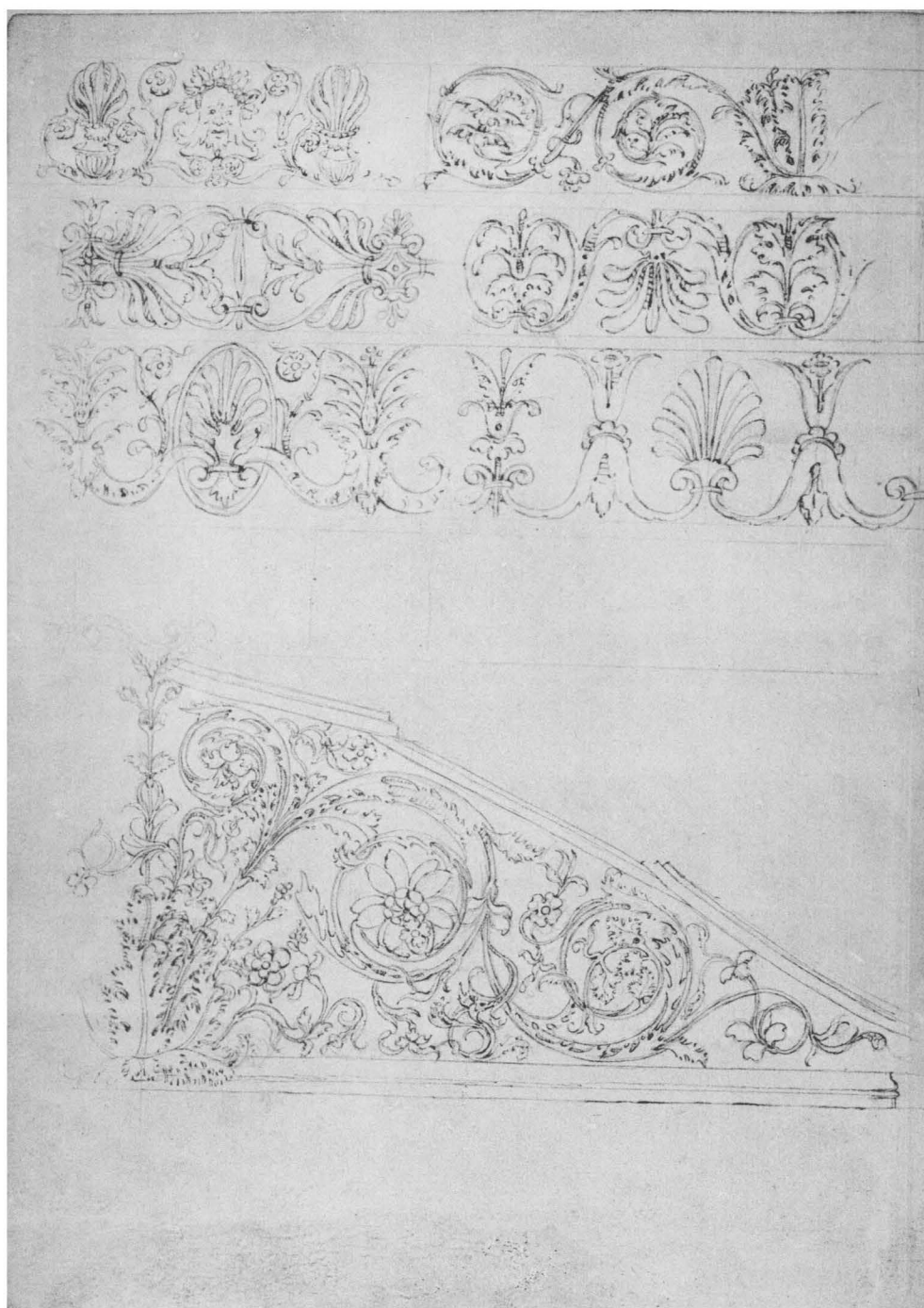


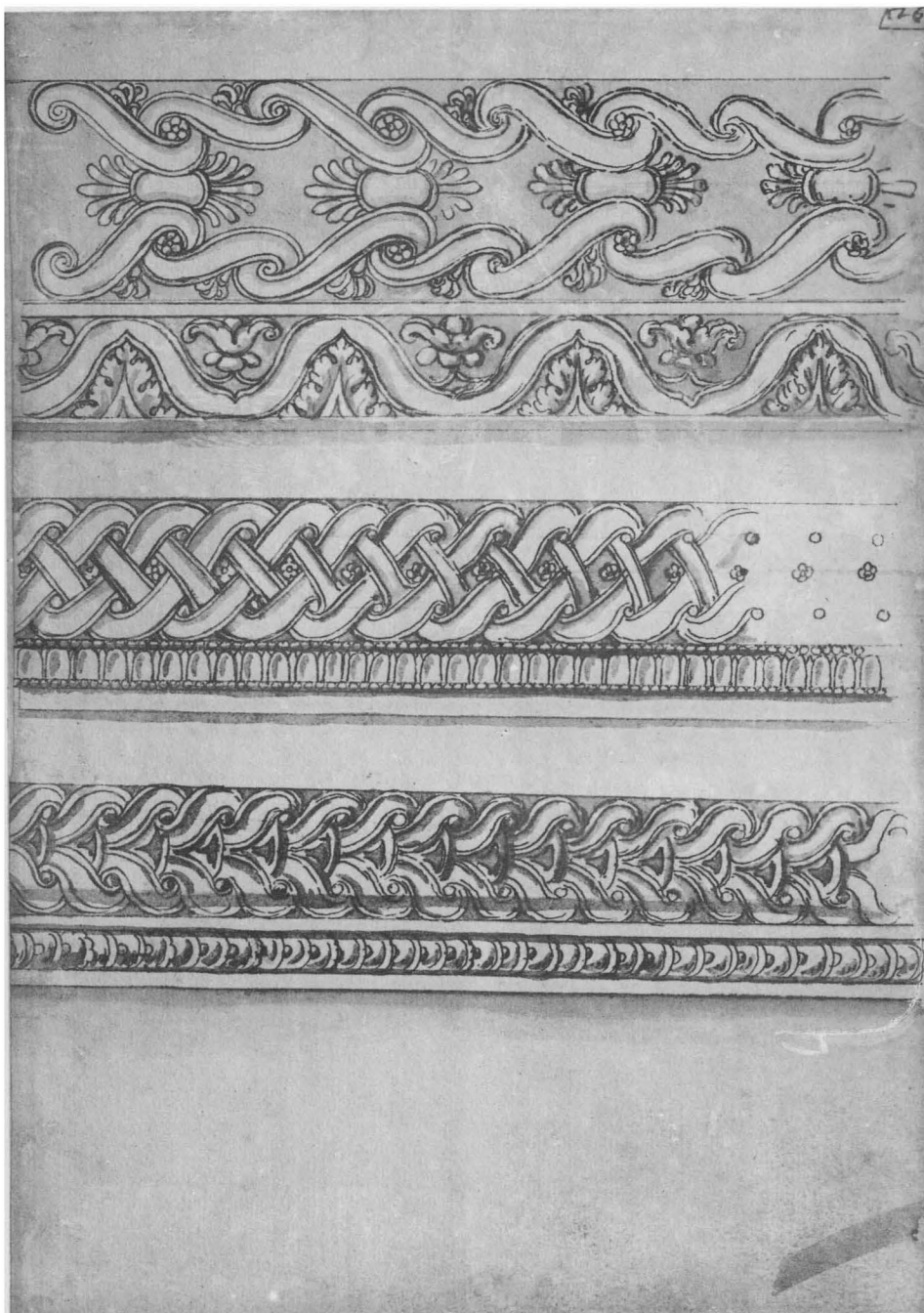


*Alte Terme di Vespasiano*



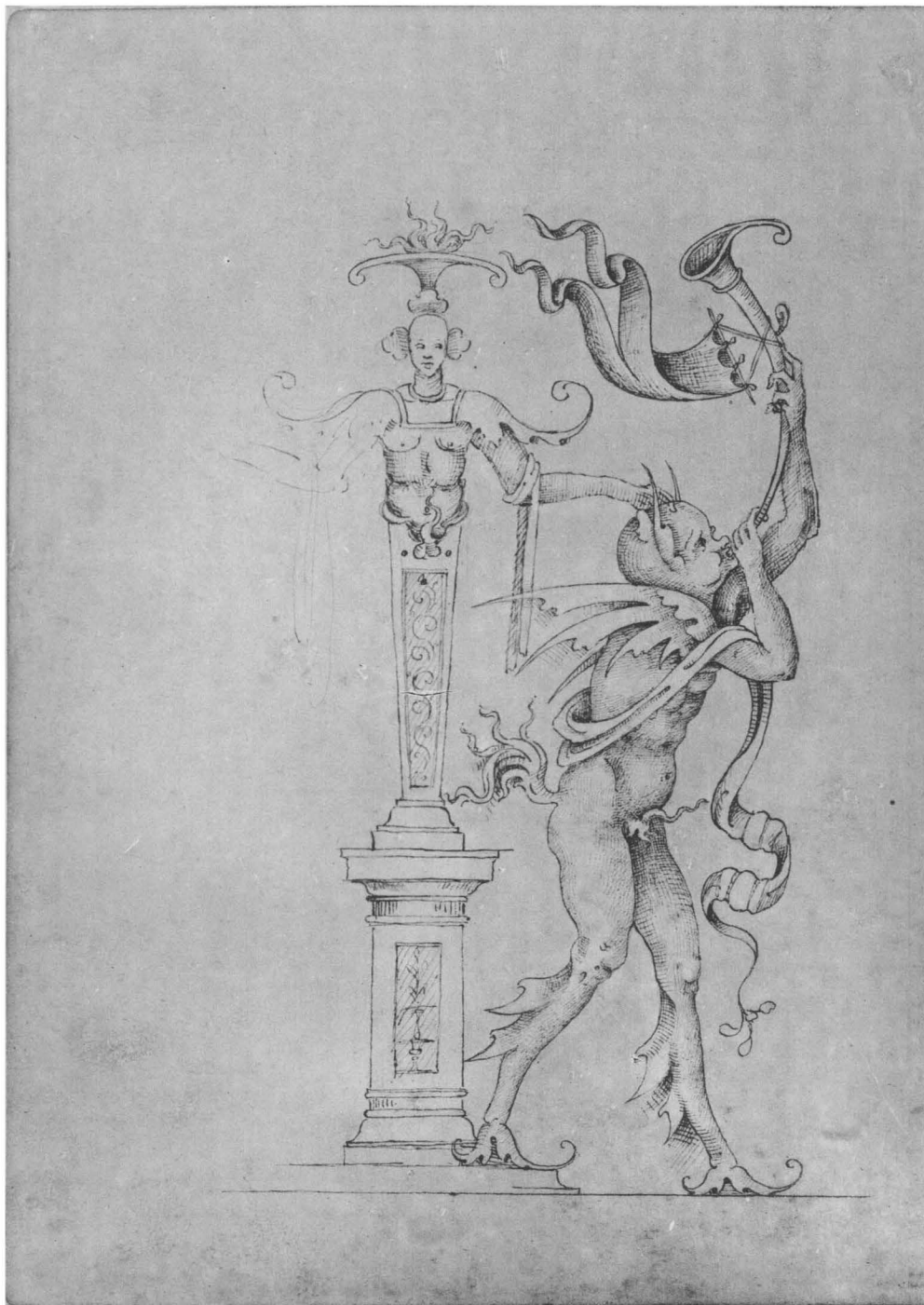
*In Roma nella Piazza di S. Isidoro*







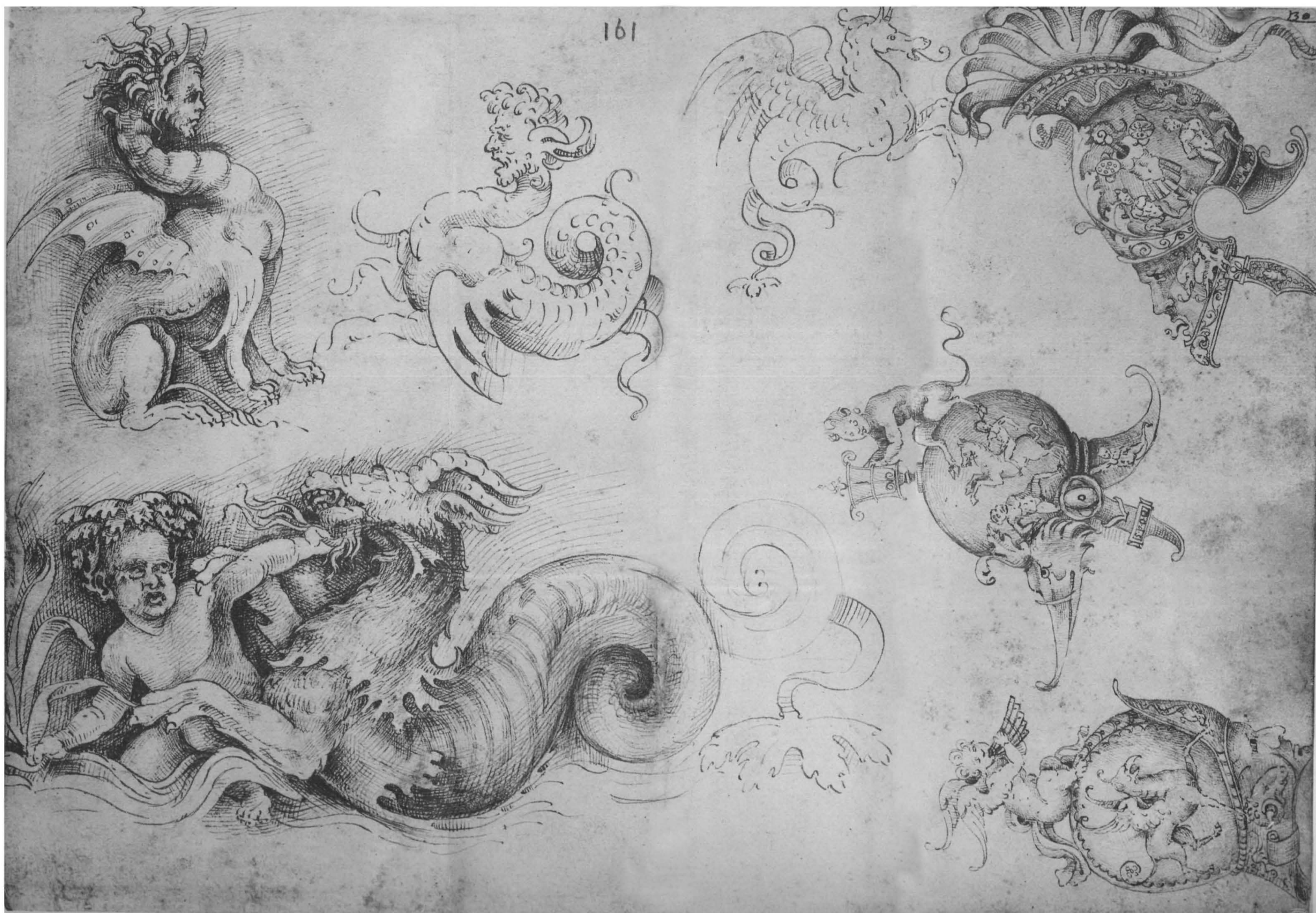








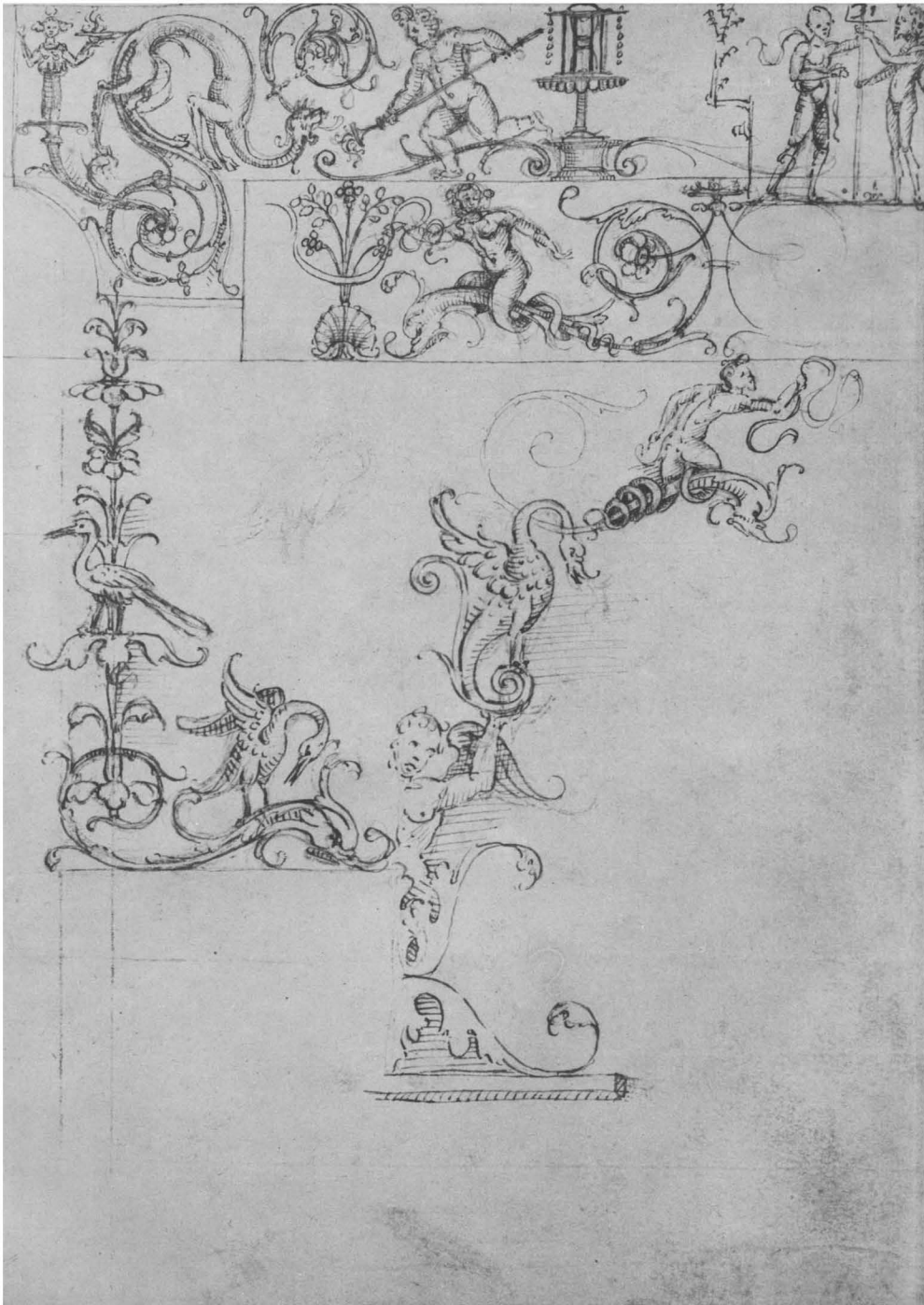


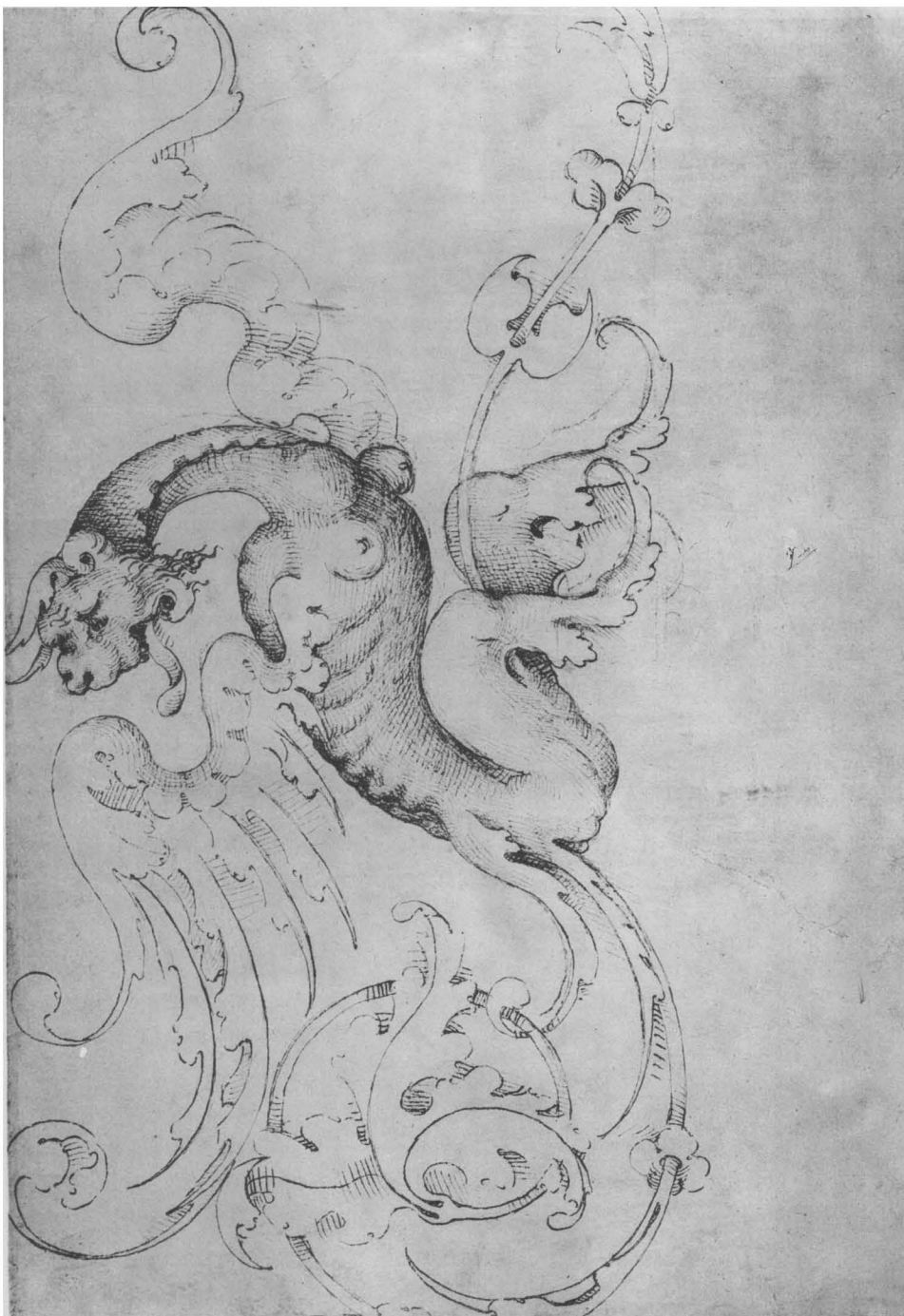




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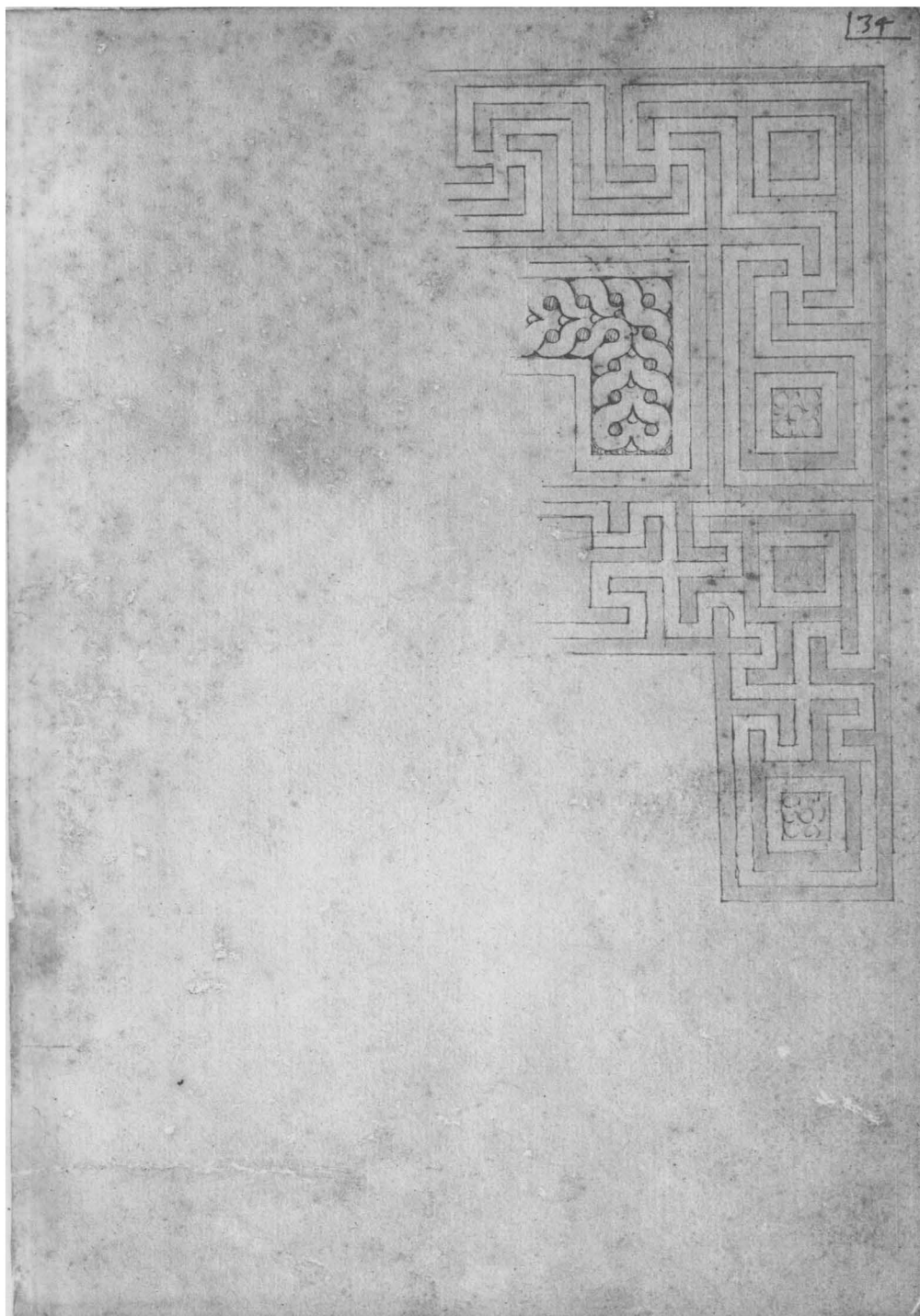


















PAPERS OF THE BRITISH SCHOOL AT ROME.

VOL. VI. No. 5.

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ADDENDA AND CORRIGENDA

TO

*SIXTEENTH CENTURY DRAWINGS OF ROMAN  
BUILDINGS ATTRIBUTED TO ANDREAS CONER*

(PAPERS OF THE BRITISH SCHOOL AT ROME, VOL. II.).

BY THOMAS ASHBY, D.LITT., F.S.A.

IN 1904 I published, with a commentary as complete as I could make it, the important series of drawings above mentioned. Since then, through the kindness of friends and in the course of my own researches, I have ascertained a number of new facts. In setting them forth, it will be most convenient to follow the order of my original text, and refer to it throughout. I desire to express my thanks to the Hon. John Fortescue, His Majesty's Librarian at Windsor Castle, for permission to reproduce Figs. 3, 6, 7 from drawings which are the copyright of H.M. The King.

In regard to the history of the Albani collection of drawings (p. 1) I may add that Valesio on August 8th, 1703 (in his MS. diary of Rome preserved in the *Archivio Storico Capitolino*, Cred. xiv. tom. 13 f. 149<sup>v</sup>) records the purchase of the library of Cassiano dal Pozzo by Pope Clement XI., who belonged to the Albani family, in the following terms—'His Holiness has bought for his private library all the famous library of engravings, MSS., drawings, and miniatures which belonged to the Dal Pozzo family, and which had been collected by them for over 100 years, and he has made the purchase at the cost of only 4000 scudi.' From

the Pope they passed at the same price to his nephew Cardinal Alessandro Albani (created Cardinal 1721 : died 1779) in January 1714 (Lumbroso, *Vita di Cassiano dal Pozzo*, from *Misc. Storia Italiana*, xv. p. 45, who gives the price, no doubt more correctly, as 4500 scudi) and from him to King George III.

I may also add that in the diary for 1760-2, published in the *Library of Fine Arts*, ii. 9, 10 (1831) (and in its so far unpublished continuation to 1768, which, as Mr. J. Swarbrick informs me, was kept by James, not by Robert Adam, who had returned home in 1758) there is no mention of the purchase of the drawings.

A problem was presented by the existence on several of the mounts of a seal in red wax, which I had hitherto been unable to identify, of which I give a reproduction (Fig. 1) from a sketch kindly made by Mr. Walter



FIG. 1A.



FIG. 1B.

Spiers, Curator of the Soane Museum. The seal is shown in its original size on the left, and enlarged on the right. I did not mention it in my text, hoping that I might have been able, before long, to find out what it was. It is important to note that the same seal occurs, both on the mounts of the drawings of Montano in the Soane Museum, and on those of some of the drawings bought for King George III., which are now at Windsor.

I have now been able to identify the seal as that of a member of the Dal Pozzo family—not of Cassiano himself, nor of his brother Carlo Antonio, to whom his library passed (see p. 45 of the *Nota delli Musei, Librerie, Gallerie, etc.*, which forms an appendix to the edition of Lunadoro's *Relatione della Corte di Roma*, published in Rome in 1664). The title-page of the first book of Giacomo Marcucci's *Antiquarum Statuarum Urbis Romae Libri iii* also bears the arms of the family, being dedicated to Cassiano dal Pozzo himself (Fig. 2).<sup>1</sup>

<sup>1</sup> The crowned eagle is clear enough ; while the object in the other quarters is a 'pozzo' (well-head) between two dragons erect (Lumbroso, *op. cit.* 13 : Crollanza, *Dizionario araldico*, ii. 373).

This furnishes a proof of what I had already suspected, that our volume and the drawings of Montano came from the Dal Pozzo collection, and must have been acquired (whether honestly or not, there is no means of knowing) by James Adam for himself or his brother when he bought the rest of the collection for King George III.

A further proof of this is the fact that a considerable number of drawings by the second hand (p. 3) exist among the Dal Pozzo drawings at Windsor, almost all of which, as Prof. Hülsen has discovered, are copies from the Barberini sketchbook of Giuliano da Sangallo. An almost complete list of them, for which I am in part responsible, was given in the text to his publication of this sketchbook, (p. xlii),<sup>1</sup> but a portfolio which came to light in 1909 (numbered 5) contains four other examples (ff. 58-61: Inv. 12119-12122).

The first is a copy of f. 25<sup>v</sup> *b* (the elevation of the arch of Gallienus by the Church of S. Vito), the second of f. 39 *a, b*, plans of S. Costanza and the Lateran Baptistery (with the legend *Pianta del Bagno di Costantino*), the third of f. 31<sup>v</sup> *a*<sup>2</sup> (the side wall of the Basilica of Junius Bassus, later the church of S. Andrea in Catabarbara), and the fourth is a copy of Sangallo's drawing (f. 31 *b*: Hülsen, p. 46) of the internal decoration of the Lateran baptistery, destroyed by Urban VIII. Sangallo only drew half the wall; the copyist has completed it, and has omitted the letters S.P.Q.R. which were certainly not on the original wall. It bears the legend *Una parte del Bagno di Constantino* (Fig. 3). There are a few other drawings by the same hand in the volume of epigraphic drawings from the Dal Pozzo-Albani collection which Sir A. W. Franks afterwards possessed, and which is now in the Department of Greek and Roman Antiquities in the

The arms of Carlo Antonio dal Pozzo, which are identical, recur on the title page of the *Raccolta delle principali fontane dell' Inclitta Città di Roma dessegnate, et intagliate da Domenico Parasacchi*, dedicated to him by its publisher, Matteo Gregorio de Rossi, in 1647. The cross of S. Stephen is alone omitted, as he did not become a knight of S. Stephen until after his brother's death in 1657. His son Gabriele retained the collection (Ciampini, *Vet. Mon.* i. p. 83 a—*cuius vestigia sequitur Eques Gabriel filius*): it was Cosimo Antonio, his grandson, who sold the library to Clement XI., and the seal is very likely his. The arms in the right-hand half of the shield would then be those of his mother, whose name I have not been able to ascertain, inasmuch as they are not those of the Costa family of Savona, to which his grandmother (the wife of Carlo Antonio) belonged (Lumbroso p. 18).

<sup>1</sup> *Codices e Vaticanis selecti phototypice expressi*, vol. ix. *Il libro di Giuliano da Sangallo* (codice Vat. Barb. Lat. 4424), Leipzig, 1910.

<sup>2</sup> It was this drawing which served as the original of Ciampini, *Vetera Monumenta* i. tav. 21, and not that made by Vincenzo Vittoria (Windsor, Cod. Vittoria, f. 42: Inv. 9674) as Hülsen states on p. 80.

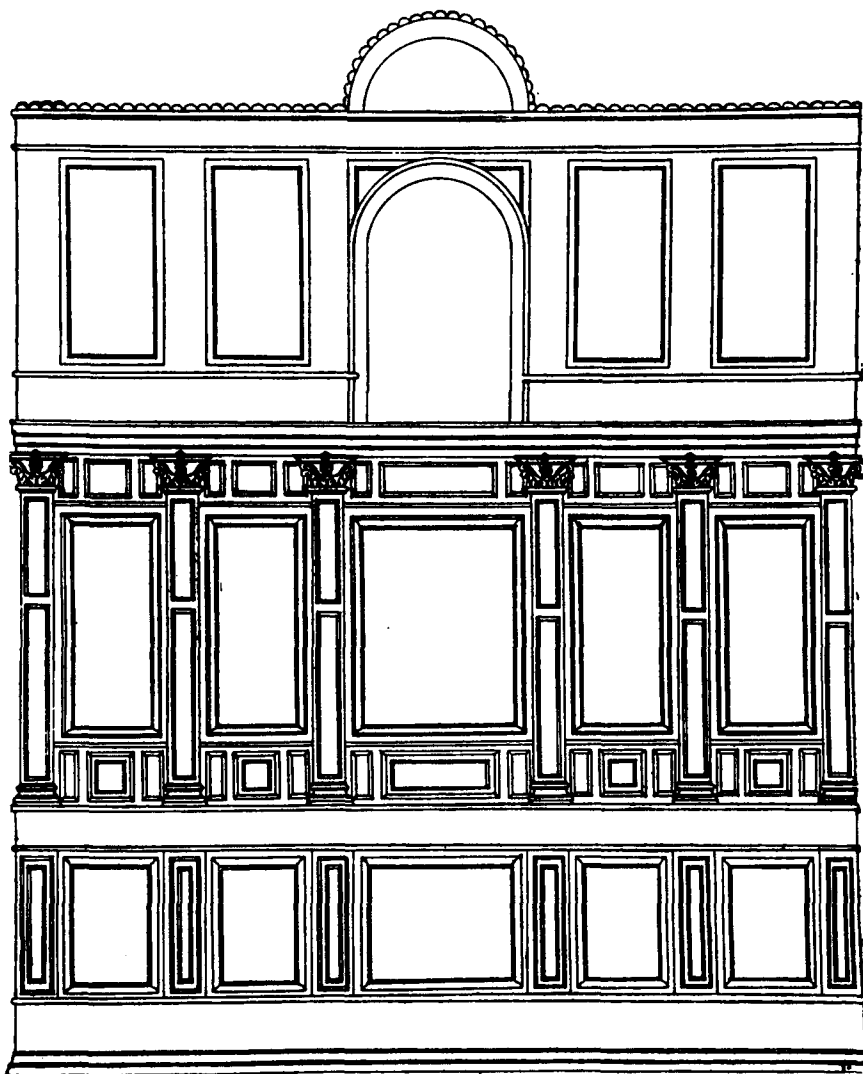
British Museum, *e.g.* the copy of *C.I.L.* vi. 12059 on f. 23, which was one of those which belonged to Dal Pozzo (Fig. 4) (See *Classical Review*, xviii. 1904) 70). My dating of the second hand (p. 10) as belonging to the middle



FIG. 2.

of the sixteenth century is therefore erroneous, as it is clearly that of a copyist who worked for Cassiano dal Pozzo (about 1640–50, in Hülsen's

opinion). I may further add that the three watermarks which appear in



*Via pace del Regno di Castiglia*

12/122

FIG. 3.

the paper of the mounts recur at Windsor, both in the mounts and also in

the paper of some of the seventeenth-century drawings themselves. They are—a kneeling St. George (?) in a shield to left (like Briquet, *Les Filigranes*, 7625), a giglio in an oval with a crown (?) above the oval (like Briquet 7107–7110), and a spiked crown with a star above it (not in Briquet).<sup>1</sup>

As to the authorship of the drawings (pp. 3 *sqq.*) I now recognize, as I have stated in the *Classical Quarterly*, iii. (1909), 146 that Dr. Hermann Egger was perfectly right<sup>2</sup> in pointing out (in the *Kunstgeschichtliche*



FIG. 4.

*Anzeigen—Beiblatt der Mitteilungen des Instituts für österr. Geschichtsforschung*, 1906, No. 3) that the flagrant errors in Latin which are found in the legends to some of the drawings by the first hand cannot be attributed to a man like Andreas Coner, who was a priest, and a man of considerable learning, and that the drawings, as we have them, are probably an architect's pattern book (as are the Codex Escorialensis and the Barberini

<sup>1</sup> The watermark of the early sixteenth century paper on which the drawings are—an anchor in a circle, reproduced on p. 2—is a very common type (cf. Briquet 476–495).

<sup>2</sup> Prof. Hülsen agrees with him—*op. cit.* p. xlv. note.

sketchbook of Giuliano da Sangallo, cf. Dr. Egger's text to his edition of the former, pp. 12 *sqq.*); further, that they are not originals (neither those of the first nor of the second hand), but go back to older collections. Several of the plans and profiles are to be found in other Renaissance drawings, *e.g.* in the two MSS. just mentioned, among the drawings of Michael Angelo himself, etc., etc., and these drawings so closely resemble one another as to indicate their derivation from common archetypes (cf. Egger, *Codex Escorialensis*, Text p. 55 and Hülsen in *Jahreshefte*, xiii. (1911), 210 *sqq.*); while the incorrect and unintelligent copying of some of the legends, and of some of the drawings also, renders it difficult to suppose that the Soane Museum drawings are themselves the archetype, though they are certainly a step nearer to it than the Michael Angelo and Berlin drawings. I may say that Dr. Egger considers the drawing in the Casa Buonarroti, Cornice 23, No. 4 (Alinari 1007) to be undoubtedly an authentic work of Michael Angelo: this opinion is quoted by Hülsen in *Röm. Mitteilungen*, 1906, p. 171, n. 1). Dr. Egger considers that the author of our drawings was probably a North Italian, but has not been able to localize him further. (Cf. p. 3 of his review.)

In regard to other Renaissance sketchbooks from the antique (p. 9) I should add that the Waldburg-Wolfegg sketchbook is now attributed to Amico Aspertini by Fabriczy in *L'Arte*, viii. (1905), 401, who there gives lists of the more important of the contents of two sketchbooks by the same artist in the British Museum (1862-7-12-394 and 1898-11-23-3).<sup>1</sup>

An examination of the first of these has made it clear that Aspertini had access to the same archetype as Coner (cf. *infra*, p. 200).

In adding remarks on points of detail regarding the various drawings as to which I have been able to acquire further information I shall not reproduce in detail Herr Egger's valuable remarks in the *Kunstgeschichtliche Anzeigen*, already cited, nor give a full list of correspondences between Coner and the *Codex Escorialensis*.

No. 8. This plan is identical with the plan in the series of drawings by Palladio, belonging to the Duke of Devonshire, now in the library of the Institute of British Architects (R. Phené Spiers in *J.R.I.B.A.* xii. (1905), 233.

No. 10. Cf. Hülsen, *Sangallo* p. 28 (on f. 17<sup>v</sup> c).

<sup>1</sup> Hübner (*Le Statue di Roma*, p. 52) has discovered that this sketchbook, the later of the two, dates from 1535.



No. 11. There is a plan closely resembling this in the Dal Pozzo Albani collection of drawings at Windsor (vol. A. 12 f. 95 ; now vol. 185, inv. 10452) 'questo tempio è di Bramante ed è in Roma in Strada Giulia.' The main difference is that the Windsor drawing shows circular spaces in the extreme angles on each side of the chancel. It is a good deal later in date, however, and I do not know from what original it is copied—certainly not from Coner.

No. 12. M. Ernest Hébrard informs me that this is a plan of the so-called temple of Portumnus at Porto (Canina, *Edifici*, vi. tav. 186), on the right bank of the Tiber opposite Ostia: and that No. 37 b is an elevation of a part of its interior, recognizable by the peculiar shape of the window. The latter, as Hülsen, *op. cit.* p. 54 (on f. 37 a) suggests, may not be independent of Sangallo's drawing. Inasmuch as Altmann (*Italische Rundbauten* p. 69) states that the building has entirely disappeared, it may be as well to publish a photograph of what remains of it (Fig. 5).

No. 13. Egger (*Anseigen, cit.*) calls attention to the fact that the pedestals of the columns which supported the tabernacles in the interior of the Pantheon are not yet united by a base moulding, but are shown separate; cf. *infra*, 35, 36, 63 and *Codex Escorialensis*, fols. 30, 44, 71. In all other views except these the pedestal is shown as one (Egger, *loc. cit.*)

No. 14. Egger (*loc. cit.*) thinks that the variations in the plan of this palace which we find in Letarouilly are rather due to later alterations, and that they are not of such a character that Coner's plan can claim to be after an earlier study by Bramante; and here I think he is right.

I may add that Gregorovius has published the text of the deed of gift of the palace to Henry VII. in the *Sitzungsberichte der Berliner Akademie*, (Historische Klasse) for Nov. 2, 1872, p. 515.

No. 15. For the so-called temple of Minerva Medica see G. Giovannoni, *La Sala termale della Villa Liciniana* (in *Annali della Società degli Ingegneri ed Architetti Italiani* xix. (1904) fasc. 3 pp. 165 *sqq.*): we may notice that in the semicircles on each side of the central chamber the niches are in reality all rectangular; nor do the great pilasters which Coner shows at the angles of the façade now exist. I have given a summary of this article in the *Builder*, vol. lxxxviii. (Jan.-June, 1905) p. 529. I may note that Rivoira (*Origini dell' Architettura Lombarda*, i. 71 = *Lombardic Architecture*, i. 66) is much less inclined than the author of the

article published in *Builder*, *cit.* 110, and the reviewer of my work in the *Oxford Magazine* for May 17th, 1905, p. 329, to see any connection between the plan of this building and that of S. Sofia at Constantinople. Rivoira, indeed, in reproducing the plan of the nymphaeum (Fig. 115) omits entirely (and rightly, inasmuch as they are later additions) the two flanking semidomes, and the two circular rooms, one on each side of the narthex, shown by Coner, which exist only in part, so that we cannot be

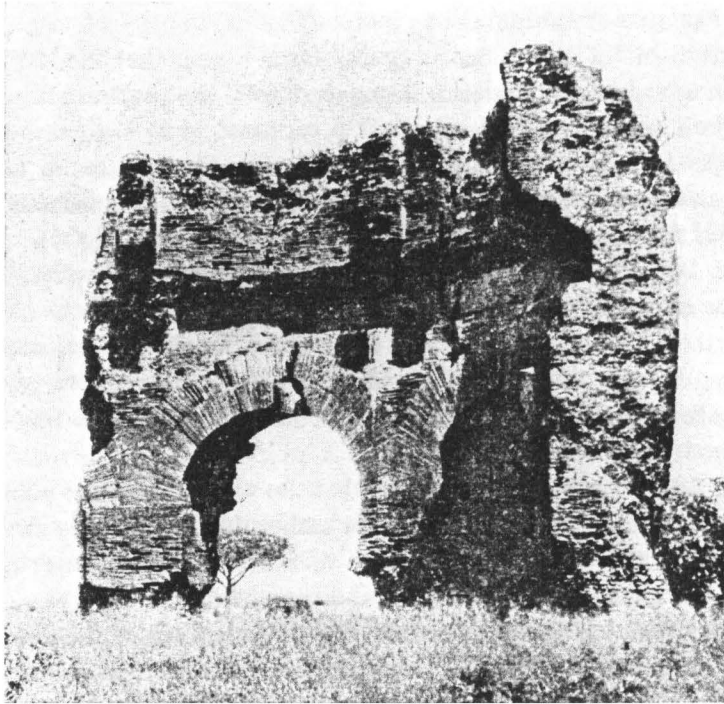


FIG. 5.

certain of their exact form. According to Giovannoni, the narthex itself is a later addition.

No. 18. The condition of the church before its demolition by Julius II. is described by Adinolfi (*Il Canale di Ponte*, pp. 23 *sqq.*) with the aid of documents from the archives of the church.

The Bull of Leo X. of April 1st 1513 (*Arch. Vat. Bull. Leo X.* No. 993 f. 304) confirming De Grassis in his prebend, which had been

granted him by Julius II. is cited by Delicati and Armellini in their edition of the portion of his diary which deals with the reign of Leo X. (1513-21) (p. 96).

Julius II. died before he could rebuild the church as he had intended ; and the canons erected a smaller oval structure<sup>1</sup>, which was pulled down by Clement XII. (see the pamphlet cited below).

Valesio in his diary (22 Oct. 1733, in *Archivio Storico Capitolino*, Cred. xiv. tom. 19 f. 57) notes 'è stata affatto demolita la chiesa di S. Celso per fabricare la nuova nel medesimo sito ma con altra simmetria poiche la porta corrisponderà all' Altare maggiore doue ora era di fianco.'

The new building (which is the present church) was consecrated on March 11, 1736 (see *Della Vita e Martirio dei SS. Celso Giuliano Basilissa e Marcionilla e Memorie della loro Chiesa*, an anonymous pamphlet printed at Rome by Vaselli in 1868, and dedicated by the canons of the church to Pius IX.). We learn from the anonymous *Roma Antica e Moderna*, published by Roisecco in 1745 (i. p. 387) and from Moroni that the architect was Carlo de Dominicis, a Roman architect, who according to Zani (*Enciclopedia delle Belle Arti* s. v.) was born in 1716 and died in 1746.

Valesio adds (27 Nov. *loc. cit.* f. 61<sup>v</sup>) that 'si sono ritrovati ne' fondamenti grossissimi travertini forse dell' arco di Teodosio, che ivi era, e sotto 40 palmi (9 metres) volte grossissime con muri compagni senza sapersi a che uso servissero.'

For the arch of Gratian, Valentinian, and Theodosius, cf. Jordan-Hülsen, *Topographie*, i. 3. 598. I do not know what these 'great vaults' were, and no other author speaks of them.

No. 19 a. For this building cf. *Cod. Escorial.* f. 72 and Egger's text : in that drawing all the wings are shown as open in the centre ; and they were originally so shown by Giuliano da Sangallo : cf. Hülsen in *Jahreshefte* xiii. (1911), 214.

b. Cf. *Cod. Escorial.* f. 74 (1), and Hülsen's remarks *loc. cit.* 211.

<sup>1</sup> Moroni, *Dizionario di Erudizione Storico-Ecclesiastica*, xi. 311, says that in the time of Alexander VI., or according to others of Julius II., the church was altered in order to open the strada de' Banchi, having previously extended to the middle of that street. Thus it was reduced to a nave 99 palms (nearly 22 metres) long, 37 (a little over 8 metres, whereas our plan gives 15½ braccia = 9.10 m.) wide, and 33 high. It had a vaulted ceiling, there were seven altars, eight tombs, and a campanile with four bells, the largest of which was cast in 1442. This must be a description of the oval church erected by the canons, and can hardly be what is shown on our plan. It is remarkable, however, that none of the works on the churches of Rome gives a proper description of the church as it was from the death of Julius II. to the time of Clement XII.

No. **20**. For S. Costanza see Jubaru's article in *L'Arte*, vii. (1904), 457 *sqq.*: and R. Michel, *Die Mosaiken von Santa Costanza in Rom*, Leipzig, 1912.

No. **21 a**. This is identical with the plan in *Cod. Escorial*. f. 74. (3).

No. **23 c**. The structure of which a plan is here given, under the name *Teatri Chapitolii* (*sic*) is undoubtedly the temporary building erected on the Capitol between the Palace of the Senator and that of the Conservators for the occasion of the election of Lorenzo and Giuliano de' Medici (the latter alone was present at the ceremony) as honorary citizens of Rome on September 13, 1513.<sup>1</sup>

The description of this ceremony and of the festivities which followed it, written by Marco Antonio Altieri, was published by Pasqualucci from a Barberini MS. now in the Vatican, formerly liv. 75, now *Barb. Lat.* 4900, ff. 230-244. (*Giuliano de' Medici eletto cittadino Romano ovvero il Natale di Roma nel 1513*, Rome, 1881). There is another MS. copy in the Biblioteca Vittorio Emanuele No. 341, f. 60, *sqq.*

Another much fuller description written by one Paolo Palliolo of Fano, who seems to be otherwise unknown, to Lucrezia Bovia di Zanchini of Bologna, was published by O. Guerrini from a MS. in the University Library at Bologna (No. 3816) which, though belonging to the first half of the sixteenth century, is perhaps not the original. (*Le Feste pel conferimento del Patriziato Romano a Giuliano e Lorenzo de' Medici narrate da Paolo Palliolo Fanese*, Bologna, Romagnoli, 1885<sup>2</sup>.) A copy of it exists in *Vat. Lat.* 5381, ff. 24-52, which was itself copied by Galletti, *Vat. Lat.* 7945; and there is another in *Cod. Barb.* liii. 31, now *Barb. Lat.* 4793 (mentioned as if it were a different work by Pastor, *Geschichte der Päpste* iv. 414, n. 1, who cites yet another copy in the Biblioteca Comunale at Perugia). From it is taken the description of the banquet given by Ridolfino Venuti in a footnote (on pp. 139, *sqq.*) in the published edition of a speech made on April 21st, 1521, in honour of Leo X. (when his statue<sup>3</sup> was dedicated in the Palazzo dei Conservatori) by a person unknown (*Oratio . . . habita Romae*

<sup>1</sup> The expense of building the theatre was partly met by a loan from Bernardino de' Fabii. Jacovacci, *Famiglie Romane*, letter F, p. 13 (*Cod. Ottob.* 2550) gives the following extract: 'Bernardinus de Fabiis mutuo dedit Populo Romano ducatos 600 pro faciendo Theatro in honorem Juliani et Laurentii de Medicis die 29 Augusto 1513' (*Arch. Capitolin.* Pacificus Nardus not. f. 2).

<sup>2</sup> It is fasc. 206 of the *Scelta di Curiosità letterarie inedite o rare*.

<sup>3</sup> Roscoe is wrong in placing the date of its erection in 1513 and attributing the statue to Giacomo del Duca: it was really the work of Domenico Diana of Bologna (Lanciani, *Storia degli Scavi*, i. 207: Rodocanachi, *Roman Capitol* (London, 1906) 71).

in *Aedibus Capitolinis*, etc. Rome, Mainardi, 1735<sup>1</sup>). Janitschek (*Repert. für Kunstwissenschaft* v. (1882) 259, *sqq.*) made use of this account, publishing extracts from it, and so did Cerasoli (*Buonarroti*, ser. iii. vol. iv. (1891) fasc. iv. p. 132), the latter, however, without knowledge of the existence of the account written by Altieri and of the publications of Pasqualucci and Guerrini. Pasqualucci (pp. 13, *sqq.*) cites other descriptions, namely the rare poem of Aurelio Sereno of Monopoli, *Theatrum Capitolinum Magnifico Juliano Institutum* printed in Rome in 1514, a copy of which is in the Biblioteca Angelica (cf. Roscoe, *Life of Leo X.* (Liverpool, 1805) ii. 217; in *App.* No. 84, p. 73, he reprints the dedication to that Pope), and another in the Hofbibliothek at Munich; and a poem by Antonio Benricevuti of Prato, cited by the bibliographers Moreni and Haym, of which no copy is, he says, now known to exist. Another poem is mentioned by Tizio (*MS. Chigi G. II.* 37, pp. 273, 275, ad ann. 1513, cited in *Archivio della Società Romana di Storia Patria*. iii. (1880) 231) *quod quidem epulum Julius Simon Siculus carmine suo heroico trecentesimo quinquagesimo sexto et laudavit predicavit et mire celebravit* and another by D' Ancona, *Origini del Teatro Italiano*, ii. 89, *Nocturno Napoletano, Triumphli degli mirandi Spettaculi et ricche vivande del solenne convivio*, Bologna, 1519. Cf. also the description in *Brit. Mus. MS. Harl.* 3462, written by Francesco Chiericato to the Marchioness of Mantua on Sept. 13, 1513 (Creighton, *History of the Papacy*, v. 227), and Sanuto's description (xvii. 74, 89); and see Rodocanachi, *Rome au temps de Jules II. et Léon X.*, 321. According to Altieri (p. 26), who speaks of him in terms of high praise, the architect was one Pietro Rosselli, a Florentine (Possello is wrongly printed in his text), who is mentioned by Vasari (*Vite* ed. Milanesi vi. 150) as a 'murator vecchio ed ingegnoso,' and who was an assistant of Antonio da Sangallo the younger. Cf. Ferri, *Indice dei Disegni di Architettura esistenti nella Galleria degli Uffizi* p. xxxix. He was also the architect of a house in the Via dei Coronari at Rome, cf. Gnoli in *Annuario dell' Associazione Artistica fra i Cultori di Architettura* (1910-11), Rome, 1912, p. 70.

The interior measured 16 by 14 canne, according to Altieri (m. 35.568 by m. 31.122) while Sereno (4<sup>v</sup>) gives the size as 66 by 50 braccia (m. 38.518 by m. 29.180); but these statements do not agree with Coner's measurements of 80 by 59 braccia (m. 46.668 by m. 34.432) and we must

<sup>1</sup> This was republished by P. E. Visconti from Venuti's text in *L'Album*, iv. (1837) 263, 272.

suppose that the former are vague and incorrect. The whole structure was of wood, and the front was decorated with six columns, each 3 canne (6.67 metres) high, above which was another order of pilasters, so that the whole was 8 or 9 canne (30 braccia according to Sereno) high. Between the columns were four pictures representing scenes in early Roman history, the best of which, that of Tarpeia, was by Baldassare Peruzzi (Vasari, *Vite* ed. Milanese iv. 595). Peruzzi also painted the scene for a comedy with very finely executed architecture,<sup>1</sup> and it seems to me not improbable that this is what is represented in the engraving, in three sheets, from the *Speculum Romanae Magnificentiae* (No. 17 in the copy described in Bernard Quaritch's *Rough List* No. 135): there is an engraving of a similar character, but in one sheet only, described *ibid.* 16. Both were engraved by Antonio Salamanca, and the former is lettered *Vera antiqui Capitolii descriptio*. Both are fanciful restorations of the ancient Capitol, and correspond well to Vasari's words 'ma quello che fece stupire ognuno, fu la prospettiva ovvero scena di una commedia, tanto bella che non è possibile immaginarsi più, perciocchè la varietà e bella maniera de' casamenti, le diverse loggie, la bizzarria delle porte e finestre, e l'altre cose che vi si vedono di architettura, furono tanto bene intese e di così straordinaria invenzione, che non si può dirne la millesima parte.' Even if they do not actually represent Peruzzi's scenery, they give a good idea of it. And the two figures conversing, with Cupid in the background, which appear on two of the sheets may well be Agorastocles and Milphio in the *Poenulus* of Plautus, a performance of which formed part of the festivities. The two side pieces of the larger engraving, too, do not fit on to the centre piece, but are arranged exactly like the wings in a stage setting.

Within the entrance passage of the theatre the Capitoline wolf was placed on a base on the right, and the colossal bronze hand, holding a globe, on the left. Both these objects, of course, still exist in the Palazzo dei Conservatori.

Opposite the entrance was the stage, with five doors below and five pictures above, with scenes showing the ancient friendship between Latium and Etruria as exemplified in the early history of Rome. On the inner side of the entrance wall were four other historical pictures, and three on each of the side walls. These and all the other pictures had been designed

<sup>1</sup> Janitschek (p. 269) considers that this refers to the fourth picture on the entrance wall (Guerrini p. 57), a representation of a theatre in which a comedy is being given.

by Tommaso Inghirami of Volterra, nicknamed Phaedra, because he had once acted the title-part in Seneca's tragedy of that name.

The pedestal in the centre was for the orator, Lorenzo Vallati, who made the speech in honour of the two Medici (Guerrini, p. 67). We are told that there were seven rows of seats, holding over 3000 persons, and a level area in the centre arranged with benches. The festivities consisted of a banquet, a masque, so long that it was spread over two days, and the *Poenulus*, which was repeated on the following Sunday before the Pope.

No. 25. Herr Egger reminds us that the 'Nicchione' is still in existence under the Braccio Nuovo, and tells us that Father Ehrle will give a large photographic view of what remains of it in the work which he is preparing of S. Peter's and the Vatican. The reference to the drawing of the Nicchione in the Windsor Castle Library is given wrongly in the *Addenda to Papers* ii. (p. 87). It is really f. 139 of the volume marked *Architettura Civile* p. 247 formerly A. 12 (vol. xv. in Michaelis' list) and now vol. 186—the drawing bears the inventory number 10496 (Fig. 6).

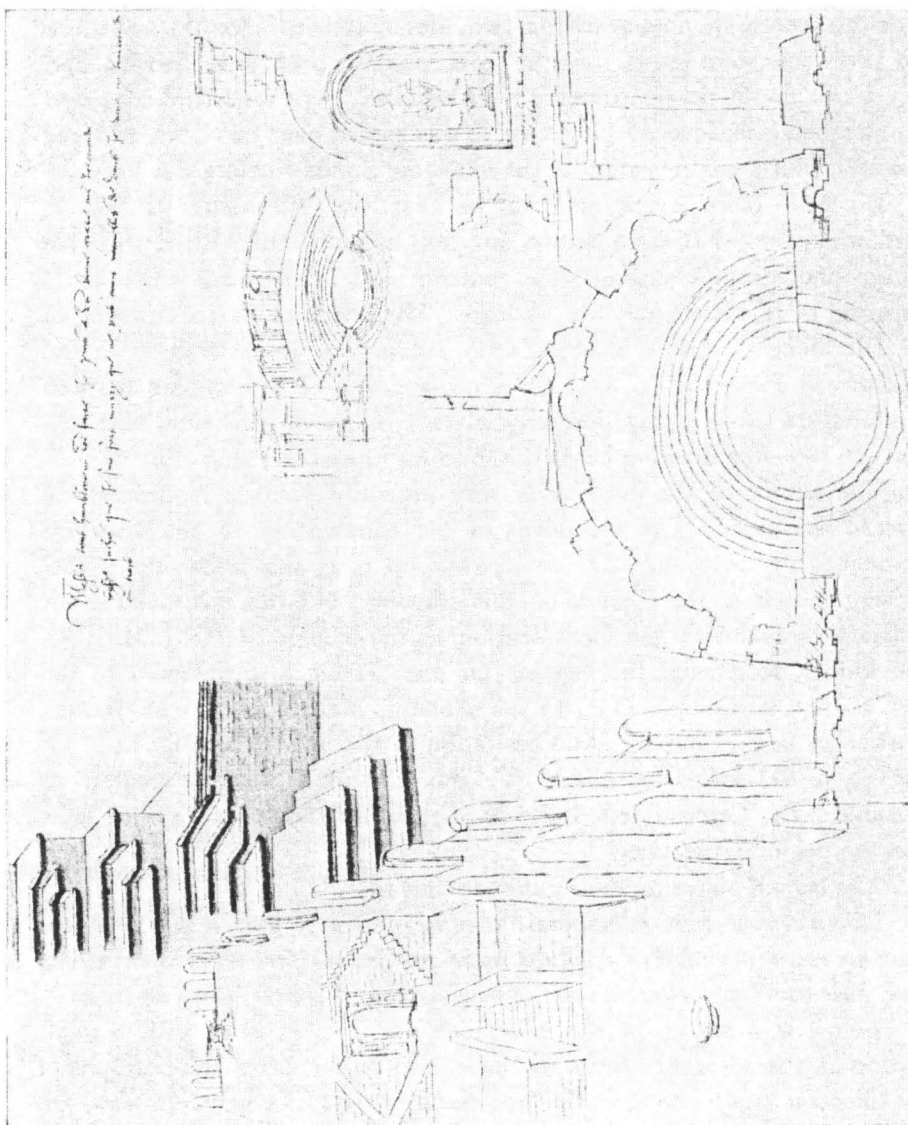
The author of the drawing is very probably Jacques Androuet Du Cerceau the older. The specimens of his handwriting in the drawings reproduced by Geymüller, *Les du Cerceau*, pp. 9, 25 and plate opp. p. 120, are very similar to the legends on this drawing; but this fact alone is not sufficient to maintain the identification, in the opinion of Mr. J. M. Rigg, who kindly deciphered the legends for me. (I am also indebted to the Rev. Father R. Coulon, O.P., to the Abbé J. Martin, and to M. Robert Fawtier for help.) But a certain hesitation in the line (cf. *ib.* Fig. 14 p. 37, Fig. 39, p. 81) seems to confirm it; and I think it may be treated as probable. Du Cerceau left Italy, as Geymüller shows (p. 14) not later than the beginning of 1534.

The legend above on the right runs thus:—

*'Mo(n)s(ieu)r tant humblement com(me) faire je puis a v(ot)re bonne grace me recom(m)ende mo(n)s(ieu)r sache que je suis fort marri [sorry] que je ne puis avoir nouvelles de vous je vous ay raicrit [récrit] deux ou trois.'*

Below is a sketch of the Nicchione, and a plan of it, with a small portion of the adjacent Cortile di Belvedere; in the latter the positions of the Laocoon group (*lacon*, written upside down) and of a Venus (*venere*) are indicated (see Michaelis, *Jahrbuch des Instituts*, v. (1890) 9 sqq.). On the right is a drawing of the Venus in her niche, with details of the mouldings of the frame and of the base on which she stood, and the legend *memorez*

*le ront [rond] ne . . . . . point a bas.* The last word but three is illegible, and has baffled the ingenuity of all the palæographers to whom I have



submitted it. This cannot be the well known Venus Felix of the Belvedere, for Venus is here shown without the Cupid, which is given



to her by all the authors before Fichard (1536) including Fulvio (1527), p. xxvi, who mention no other Venus (Michaelis, *op. cit.* 14): the earliest pictorial representation of the group known is that of Perrier (1637-8), pl. 86, in which the Cupid occurs; and there seems to be no ground for suspecting that it was added later. The style is not unlike that of the Venus Felix, of which there is no actual replica existing (Amelung, *Sculpturen des Vaticanischen Museums*, ii. p. 112), but the head is turned towards the right shoulder instead of the left, and the right leg is bare instead of being hidden by drapery; and it is certain that we have not here represented either the Venus now in the Uffizi at Florence (Dütschke, iii. 101; Clarac, 320, 2 R; 324, 4 R) or the copy of the Venus of Knidos, now in the storerooms of the Vatican (Michaelis, *op. cit.* 28; Clarac, 322, 6 R), which are both different. Prof. Amelung, who has kindly looked into this matter for me, remarks that the drawing certainly represents a statue of the type of Clarac 322, 7 R—possibly 329, 4, which in Clarac's time was in the Museo Chiaramonti, though here too there are small differences: the head looks straight in front, and it would be necessary to suppose that the left forearm and the fluttering drapery had been added. The niche is now occupied by the Laocoon, which has been there since the end of the eighteenth century. On the left is a view of the Cortile di Belvedere, with the arcades on the right, and the details of the lowest steps.

I should add that after careful examination I do not think that the three other drawings in the Windsor volume referred to by Geymüller have anything to do with the Belvedere.

Lanciani, *Storia degli Scavi*, i. 157 states that the best series of drawings of the Belvedere known to him is contained in the three volumes in the King's Library in the British Museum with the pressmark 75 K. 1-3 (81. 61 C.). These drawings, executed in the late seventeenth or early eighteenth century, contain 120 plans and 75 elevations of every part of the Vatican, but are too late in date to concern us. There is another drawing of the Cortile di Belvedere with the Nicchione in the first of Aspertini's sketchbooks in the British Museum, (*supra*, p. 190) f. 29<sup>v</sup> (No. 58). This is not noticed by Fabriczy (*op. cit.* 407); and the following additions may be made to his list of buildings in Rome represented by Aspertini (cf. also *infra*, *passim*).

f. 15<sup>r</sup> (No. 29). Substructions of the palace of Septimius Severus on the Palatine (on the left).

f. 28<sup>v</sup>, 29<sup>r</sup> (Nos. 56, 57). Colosseum in the background.

f. 39<sup>v</sup> (No. 78). Section of the Colosseum.

f. 40<sup>r</sup> (No. 79). Elevation of the Colosseum (cf. *infra*, 41*a*).

f. 41<sup>v</sup> (No. 82). (*a*) Pantheon, (*b*) Portico of Octavia.

The points of view are identical with those of Coner 61, 63 *c*, and I do not think we can fail to admit that both artists used a common original. I reproduce Aspertini's drawing (Plate XXXIX. Fig. 1).

f. 42<sup>v</sup> (No. 84). (*a*) Side elevation of the Pantheon (*infra*, 37). (*b*) Section of the Pantheon (*infra*, 36). In both of these the identity of point of view may be noticed. On several of the leaves are ancient cornices, capitals, etc. Those on f. 80 are identical with those drawn by Coner on f. 111, but are differently arranged.

The drawing of Dosio referred to on p. 26 of the text (No. 2559) has been reproduced by Hübner in *Monatshefte für Kunstwissenschaft*, iv. (1911) Pl. 78, Fig. 12.

Nos. 29 *b*, 30. Dr. Egger adds that on Vol. B. f. 1 of the drawings attributed to Fra Giocondo in S. Petersburg there is a rough drawing of this tomb. He also notes that the differences between the plan and elevation are such as to make us doubtful as to the trustworthiness of the drawings by the later hand.

No. 42. I should have noticed (see *J.R.I.B.A. cit.* p. 233) that the lower (Doric) order of the theatre of Marcellus is represented as having a base (though its measurements are not given), whereas it really had none—cf. Saponieri, Visconti, and Feoli in the *Raccolta delle più insigni Fabbriche di Roma Antica*, vi. Teatro di Marcello (Rome, 1822), p. 9 and Pl. III., IV.

No. 43. There are other similar drawings in the first of the sketch-books of Aspertini cited above, as the late Baron von Geymüller pointed out to me (ff. 29<sup>r</sup>, 41<sup>r</sup>, nos. 77, 81), which are not mentioned by Fabriczy in *L'Arte, cit.* I reproduce the former here (Plate XXXIX. Fig. 2).

It was from the niches of the Pantheon (Nos. 13, 63) that Bramante derived the idea of using alternately triangular and curved pediments.

No. 44. This is also given by Aspertini *cit.* f. 41<sup>r</sup> (No. 83<sup>b</sup>). and the point of view corresponds.

No. 48. (Addendum p. 87) Professor Michaelis must have been

mistaken in the information he gave me, for Mr. A. J. B. Wace, who searched the Munich volume carefully in November 1904, in company with Professors Thiersch and Sieveking, was unable to find the engraving. Dr. Egger, too, informs me that it is not in either of the two copies of the *Speculum* at Vienna, and I have never seen it myself.

No. 51 *b*. Gnoli has returned to the subject of the Cancelleria since his article in the *Archivio Storico dell'Arte*. In an article on Bramante in Rome in the *Rivista d'Italia*, i. (1898) 690 *sqq.* (and separately), he conjectures that the architect was Giuliano da Sangallo, an opinion given also by Titi (*Ammaestramento di Pittura nelle chiese di Roma*, 1686, 99), and Rossini (*Mercurio Errante*, 1693, 68). In a further article in *Rassegna d'Arte* i. (1901), 148, he proves that a new document published by Bernich, who considered the architect to be one Gaspare Romano, is really not at all decisive, and merely indicates his co-operation; Bernich (*ibid.* ii. (1902) 69) explains that his assertion was too strong, and that he prefers to consider that the original architect was Leone Battista Alberti, the palace having been begun by Cardinal Ludovico Scarampa Mezzarota (1456-1465).

No. 52. I may cite two other seventeenth-century views of the Arco di Portogallo—P. P. Orlando, *Almae Urbis Romae Antiqua et Nova Notabilia* (Rome, 1612), Pl. 25 and Lauro, *Antiquae Urbis Splendor* (Rome, 1612), Pl. 67). Dr. Egger reminds me that the citation of the leaf in the Destailleur volume in the Kunstgewerbemuseum should be A 376, fol. 36<sup>v</sup>, and adds the following drawings of the same library to my list—A 376, 33 (elevation), 33<sup>v</sup> (capital and three cornices without ornaments) and *Anonymus Destailleur*, f. 61 (174-175).

No. 63 *a, b*. See No. 13 *supra*.

Aspertini has similar sketches of these niches in the sketchbook already mentioned (f. 42<sup>r</sup>, No. 83), the point of view absolutely corresponding. As Prof. Hülsen reminds me, Jordan (*Forma Urbis*, p. 2) mentions that there is a fine wash drawing of one of them by Peruzzi at the end of *Vat. Lat.* 3439, with the legend, in a later hand, *autographum Balthassaris Perucci ob instaurationem scenographiae Panthei apud Sebastianum Serlium*, (cf. his *De architectura* lib. iii. Venice, 1559, pp. 7 *sqq.*). Ligorio (*Cod. Taur.* xiii. 47 ff. cited by Lanciani, *Storia degli Scavi*, ii. 237) states that they were restored by various persons 'one of them having been restored by Baldassare Peruzzi and Raphael of Urbino, others have done the same';

but there is no confirmation of his statement to be found in other authors.

No. 64 *b*. Cf. Wace in *Papers*, iv. p. 234, n. 7.

No. 65 *a*. To the drawings cited I may further add that by Philibert de l'Orme, in the possession of M. Chedanne, reproduced in *J.R.I.B.A.* 1905, 232. The reviewer of my work in the *Oxford Magazine* for May 17, 1905, p. 329, remarks that in the drawings there is no trace of the inner ceiling of bronze plates which is believed to have existed below the actual roof trusses, corresponding to the arched vault above the entrance, and infers that it had already been taken away by Coner's time, and that Urban VIII. only removed the roof trusses themselves in 1626 to make cannon for S. Angelo and the baldacchino for St. Peter's. This is probably correct, for no author seems to mention it. The reviewer does not quote his authority for the statement that 'a comparison between fragments of the ceiling and the material of the baldacchino has already revealed the fact that the latter is Venetian and not Roman bronze, which disposes of that part of the story.' Torrigio (*Sacre Grotte Vaticane*, Rome, 1639, p. 142) tells us that the whole weight of the bronze from the portico of the Pantheon, both of the beams and of the nails, was 450, 251 lbs., the nails representing 9, 374 lbs. of this amount. Gigli, who is cited as the authority by Lanciani, *Ruins and Excavations*, 484 is, according to Bossi, *La Pasquinata quod non fecerunt Barbari fecerunt Barberini* (Rome 1898) 46, merely copying Torrigio. As Bossi goes on to point out, various contemporary authorities (to whom may be added Cassiano dal Pozzo, see Lumbroso *Vita* p. 47) and notably an inscription put up by Urban VIII. himself under the Portico of the Pantheon, state that part of the bronze from the beams was used for the columns of the baldacchino of St. Peter's: the inscription<sup>1</sup> may be translated thus: 'Urban the Eighth, Sovereign Pontiff, fused the ancient remains of the bronze ceiling into columns for the Vatican basilica and instruments of war, that useless decorations almost unknown to fame should become in the Vatican basilica ornaments for the tomb of the Apostle, and in the citadel of Hadrian (Castel S. Angelo) instruments of public safety, in the year of Our Lord 1632, and the ninth of his pontificate.'

On the other hand an official document published by A. Bertolotti in *Documenti e studi pubblicati per cura della deputazione di Storia Patria*

<sup>1</sup> It is given also by Forcella, *Iscrizioni delle Chiese ecc. di Roma*, vol. i. p. 299, no. 1138.

*dell' Emilia* (Bologna, 1886) Vol. I., and quoted by Bossi (p. 50), an order by Urban himself to Monsignor Vidone, his Treasurer General, dated June 17th, 1626—says, 'inasmuch as we have ordered that the bronze which served for the roof of the portico in front of the Church of the Rotonda should be removed to make cannon for the service of our State of the Church, we order you that all the expenses which shall be necessary, both for the removal and the carting away of the said bronze, and for the recovering of the said roof and the repairing of the campanile of the said church, you shall cause to be paid by Marcello Sacchetto, our Depositary General of the money of our Chamber : ' and here nothing is said about the baldacchino. The columns, too, were already actually set up towards the end of September 1626 : so that they must have been cast some time before with bronze which seems to have been obtained partly from the roofing of the ribs of the dome of St. Peter's itself (lead being put in its place) and partly from Venice. This we learn from a loose leaf inserted in a volume of the Archivio della Fabbrica di S. Pietro (*Libro delle Congregazioni*) which runs from August 6th 1626 to August 6th 1627 (Bossi, pp. 34, 52) ; and here we also find a record of the handing over to Bernini by the Reverenda Camera Apostolica of various reserves of bronze in case that already provided should not be sufficient, including 8374 1/2 lbs. from the Pantheon : this amount was, however, found not to be needed, and was given back to the Reverenda Camera. Bossi (p. 53) thinks it possible that, though the *quantity* given back was the same, it need not have been of the same quality : so that even though the columns were already cast, some of the actual bronze from the Pantheon may have been used in the *confessio*. To me, however, the phraseology of the document seems clear 'but as of this reserve a quantity remained over, the 8374 1/2 lbs. of bronze taken from the Rotonda were accordingly restored to the Reverenda Camera Apostolica, in the same lot in which they had been received.' What was eventually done with this bronze is not clear, but it seems obvious that none of it was used in St. Peter's. There is a curious coincidence between this weight and the weight of the nails, and I am inclined to wonder whether we ought not to read either 8374 or 9374 in both cases. In either case, however, there is some difference in our authorities as to the weight of metal used for the guns : supposing that the beams alone were used for this purpose they weighed 440,877 lbs., according to Torrigio. The figure given by Fea as the total (*Dissertazione sulle Rovine di Roma in Storia*

*delle Arti di Disegno*, Rome, 1784, iii. p. 408) is 45,000,250 lbs.: this is copied from Venuti, *Antichità di Roma* (Rome 1763) ii. 73, but is an obvious misprint for 450,250, corrected in Piale's edition of Venuti (Rome, 1824) ii. 132. Fea, however, examined the accounts of the Apostolic Chamber, and there found the figure to be 448,286 lbs. (*loc. cit.*): to this a small amount more was added, to compensate for the loss of about ten per cent in casting, the total weight of the 110 pieces of artillery which were cast being 410,777 lbs. The statement of Lanciani (*Ruins and Excavations*, 485: cf. *Notizie degli Scavi*, 1881, 287) that 'the casting of the eighty<sup>1</sup> guns (*bombarde*) used up 410,778 lbs.' is therefore not quite correct.

In all this, however, and in subsequent publications, I can find no allusion to a fresh *analysis*, of which the reviewer referred to would seem to speak. It is, indeed, difficult to say where any remains of the bronze beams are now to be found. Cassiano dal Pozzo, in his *Memoriale* (Lumbroso, *loc. cit.*) speaks of one of the nails as having been given to the Duke of Alcalá, who sent it to Spain with his other curiosities. Ficoroni (*Vestigia di Roma Antica*, 132) mentions six of the nails which existed in his time, two in a cannon at Castel S. Angelo, one in the Museo Barberini (which existed until 1812 at least), one from Bellori's collection bought by the King of Prussia, one in the Museo Strozzi, and one bought from the heirs of Gualtieri by Lord Carlisle in 1739; but I do not know whether any of them are now extant.

No. 69. To the drawings of the base of the column of Trajan I may add Baldassare Peruzzi, *Uffizi*, 388, 412, 482, 484<sup>v</sup>, Fra Giocondo, *ibid.* 1541, 1541<sup>v</sup>.

For the chamber in the base of the column (which was known to the engravers of the 16th–18th centuries, but lost sight of in the 19th, and has once more been rediscovered) see my article in *Builder*, vol. xc. (Jan.–June, 1906) p. 368, and Boni in *Notizie degli Scavi*, 1907, 361.

No. 70. Prof. Gustavo Giovannoni has suggested to me that this is the profile of the well head in the cloister of S. Pietro in Vincoli at Rome, which, as the inscription upon it shows, belonged to the time of Julius II., who died in 1513, and was constructed by Leonardo della Rovere, who became Cardinal of S. Pietro in Vincoli in 1508 and died in 1520 (his tomb is in S. Maria Maggiore).

<sup>1</sup> This is the figure given by Torrigio and Gigli.

The architect, according to Letarouilly (*Édifices de Rome Moderne*, ii. p. 322, cf. Pls. 141, 142) and Clausse (*Les Sangallo*, i. 148) was Giuliano da Sangallo, though from the document published by Lanciani, *Storia degli Scavi*, i. 149, Cristoforo da Caravaggio seems to have been in charge of the construction of the cistern: cf. Bertolotti, *Artisti Lombardi*, 54. The total height is 0.95 metre, which would agree well with the braccio 1 minuti 37 given by Coner,

A somewhat similar profile, as Prof. Hülsen pointed out to me, is shown in a drawing in the *Uffizi* (No. 1640) doubtfully attributed to Giambattista da Sangallo by Ferri (*Indice dei Disegni di Architettura*, p. 70) and lettered 'a Castello nel giardino del Duca Cosimo,' but the profile differs somewhat (it is apparently a balustrade at the head of a flight of steps) and is only braccio 1 minuti 16 in height; and I have no doubt that Prof. Giovannoni is right.

No. 74. Hülsen (*Röm. Mitt.* 1906, 171) points out that this is the capital of the Doric temple of the Forum Holitorium, the remains of which are preserved in and under S. Nicola in Carcere. The capital itself is still preserved, but no longer has its coating of stucco—hence the erroneous dating of it by Delbrück, who considers this temple the earliest, and not, as it really is, the latest of the three. For other drawings cf. Hülsen *loc. cit.*

No. 77. Cf. also the drawing of Antonio da Sangallo the younger, *Uffizi*, 1413, cited by Hülsen, *Röm. Mitt.* 1905, 57, and various others in the *Uffizi*.

No. 88 b. The plate of Canina cited should be 119, not 118. The engraving mentioned in the footnote is cited by Robert-Dumesnil, *Peintre-grav. franç.* viii. No. 17 and Nagler, *Monogr.* iv. 3268, 15.

No. 95 g. This cornice recurs on the left in a drawing (No. 17) in the second sketchbook of Amico Aspertini in the British Museum (1898-11-3-23) from the collection of Sir Thomas Lawrence; see Fabriczy in *L'Arte* (*loc. cit.*)

No. 98 b. This cornice<sup>1</sup> recurs in a sixteenth-century drawing at Windsor (Vol. A. 17 f. 10—now Vol. 190, Inv. 10,797) by an unknown artist (Fig. 7).

<sup>1</sup> Mr. G. Gordon Leith points out to me that the cornice and the shell above are both characteristic of the architecture of the time of Domitian, who must have to some extent restored the *thermae* of Agrippa (Jordan-Hülsen, *Topographie*, i. 3. 577).

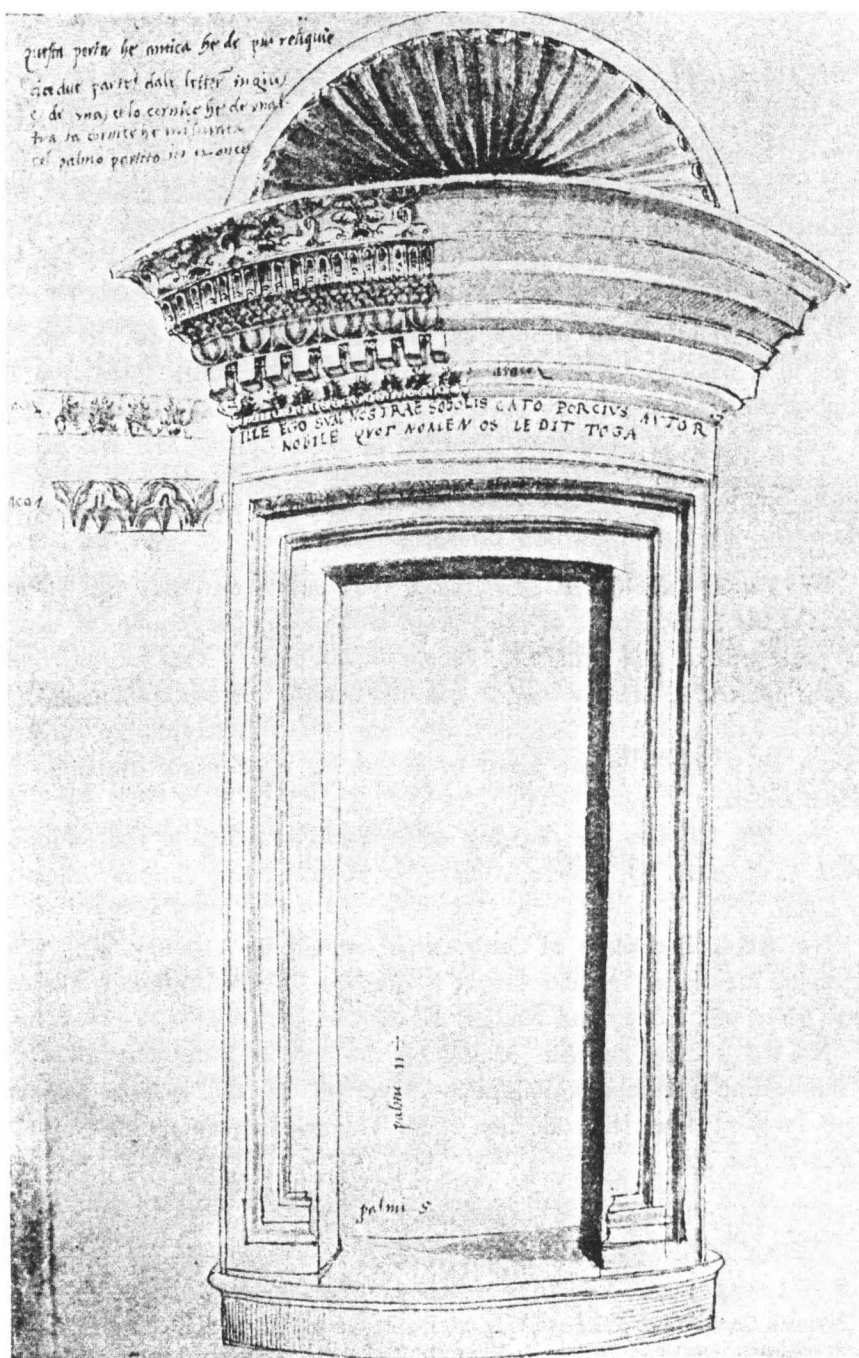


FIG. 7.



The legend in the upper left-hand corner is as follows :

*questa porta he antica he de piu reliquie  
cioe due parte dale lettere in giu  
e de una et lo cornice he de un al-  
tra la cornice he misurata  
col palmo partito in 12 once.*

From this we learn that this door actually existed in the house of the Porcari family, being made up of ancient fragments—the doorposts being one part, and the cornice another.

The inscription

ILLE EGO SVM NOSTRAE SOBOLIS CATO PORCIVS AVCTOR  
NOBILE QVOT (*sic*, for QVOI) NOMEN OS DEDIT [ARMA] TOGA

is a Renaissance invention and was copied by other authors (*C.I.L.* vi. 3\* g). In the niche was a bust or a painted portrait of Cato (Lanciani, *loc. cit.*).

No. **100 b**. This frieze is very similar to that given in *Cod. Escorial.* 36<sup>v</sup> (2): the latter belonged to a circular building near Tivoli (*see* Egger's remarks *in loc.*). I very much doubt whether the two are identical, though the accuracy of the second hand is not above suspicion.

No. **104 b**. This occurs on the right at the top in the drawing of Aspertini cited under **95 g**.

No. **105 a**. The cornice block is used as building material in the Arch of Constantine, and the cornice can still be seen in the chamber in the attic.

No. **107 b**. *Theatrum Minervae* may possibly refer to the apse or the Piazza of S. Maria sopra Minerva: cf. *Bull. Com.* 1899, 257. 'In the excavation (in the Via di S. Chiara, between the Via Cestari and the Via di Torre Argentina, *i.e.* on the site of part of the Baths of Agrippa) a fragment of a marble frieze was found, with a rosette and part of a hippogriff carved in relief upon it.' This would then be one of the cases where the legend on the original drawing has been copied by an artist who did not understand it (cf. *Deocritini* for *Diocletiani*, No. **8** and *T. S. Giliae apud . . .* for *T(emplum) Sibillae apud Baias* No. **19 b**).

No. **118**. The caryatid drawn by Giuliano da Sangallo is also found in the centre of the engraving of a façade by Marcantonio, which is

said to be after Raphael (Bartsch, *Peintre-Graveur*, xiv. No. 538): Passavant (*Peintre-Graveur*, vi. No. 279: cf. his *Raphael*, i. 316, 583, ii. 673) states that it is in the villa Mattei: Thode (*Die Antiken in den Stichen Marcanton's*, etc., p. 3, No. 4) was unable to confirm this statement, and I think it must be erroneous, as I can find no trace of any such monument having existed there; it is, indeed, in all probability largely fanciful, though the elements are doubtless in part antique. Cumberland (*Critical Catalogue of Italian Prints*, 245), who calls it 'the eight caryatides and Bust of Juno' is equally incorrect in saying that 'it is from the tomb of Augustus at Rome. The fine bust of Juno, colossal, seems to have been placed after the work was executed; where the original is I do not know, but a fine cast of it<sup>1</sup> is in Mr. Westmacott's study—perhaps the best colossal bust we know, except the Antinous, at Monte Dragone, near Frascati, belonging to Prince Borghese.' The engraving is reproduced by Hülsen (*op. cit.* p. 78, Fig. 89).

The Antinous is the well-known head in the Louvre (No. 1205). Dr. Egger adds that the Caryatid is also represented in the sketchbook attributed to Baldassare Peruzzi in the Biblioteca Comunale at Siena (*Cod. S. iv. 71 f. 6*): the weight rests on the right leg. There is no descriptive note to the drawing.

A head of a Canephora, presented to the Museo Nazionale Romano (Museo delle Terme) in 1909 is compared by Paribeni (*Boll. d'Arte*, 1910, 313) with this one: he notes that the unknown author of the drawing in the Kunstgewerbemuseum has represented the hair as crossing in bands like the wickerwork of the basket on the head of the Canephora, and concludes, very likely correctly, that either the sculptor or the draughtsman misunderstood the representation and copied it wrongly.

No. 119 c. This capital recurs in *Cod. Escorial. f. 62 (4)* and Giuliano da Sangallo, *Barb. Lat. 4424, f. 14<sup>v</sup>*. Egger considers it not to be antique. I have recently seen an example of it, in *giallo antico* (Numidian marble), in the ground floor of Prince Borghese's house at the abbey of Fossanuova. The measurements agree with those of Coner. It now supports a bust: as to its provenance I know nothing, but I should be inclined to suspect that it had been brought from Rome. As to its antiquity, I cannot offer an opinion.

<sup>1</sup> I imagine the reference is to the head of the Caryatid brought by Lord Elgin from the Erechtheum.

f. **119 e**. Several ancient capitals exactly similar to those of the second story of the court of the Cancelleria, which must have served as models for them, are cited by Hülsen (*op. cit.* p. 25, f. 14<sup>v</sup> n.). Another, as was pointed out to me by the late Baron von Geymüller, exists in a villa on the right of the Via Flaminia near the villa di Papa Giulio (Fig. 8).

No. **126 b**. I may add that the only complete example of this base is now in the Berlin Museum (No. 1013), though there are some sixteen fragments in the Atrio of the Capitoline Museum—also that there is another drawing of it at Windsor (A. 16, f. 16, now Vol. 189, Inv. 10753) 'Roma in casa di M. Thomasso de Caulierj di marmo.' Cf. *Cod. Escorial*. 51 (3) and Egger's text (p. 129).

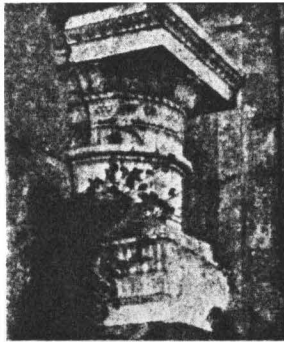


FIG. 8.

No. **132 a**. This base recurs in Ligorio (*Bodl. Canon. Ital.* 138, 91<sup>r</sup>) and in *Cod. Escorial* 23 (3). Egger does not cite Coner in his text, though he does in his review.

c. This base recurs in two drawings at Windsor (A. 16 f. 15, 16, now Vol. 189, Inv. 10752, 10753) with a similar legend.

No. **138 h**. This capital resembles that attributed to the interior of the Temple of Mars Ultor by Labacco (*Architettura*, Pl. 11).

No. **139 c**. As Prof. Hülsen points out (*op. cit.* p. 24, f. 14<sup>v</sup> b) this pentagonal capital was in the former sacristy of S. Peter's (S. Maria in Febribus) and recurs in two drawings from the Destailleur library, now in the Poloffzoff collection at S. Petersburg (vol. A. f. 51, vol. B. f. 94).

No. **142**. For Antonetto delle Medaglie cf. the extract from Cardinal Ippolito d'Este's accounts published by Venturi in *Archivio Storico dell'Arte*,

iii. (1890).197 'on the 24th June, 1554, for the cost of a marble head and a statue bought from M(ast)ro Antognetto antiquario Sc(udi) 29 b(aiocch)i 70 and for the carriage b(aiocch)i 73 1/2 — total Sc(udi) 30 b(aiocch)i 43 1/2.'

No. 148 c. Prof. R. Phené Spiers in *J.R.I.B.A.* 1905, 233 attributes this capital to the Basilica Ulpia, but I think wrongly, for its capitals were Corinthian (Canina, *Edifici*, ii. tav. 118).

No. 151 a. As Egger points out in his review, this is probably one of the huge capitals which now decorate the columns on each side of the chair of St. Peter in the choir of the present church: they can hardly have belonged to a pair of the columns of the nave, but perhaps stood at the triumphal arch.

No. 156 f. is given by Piranesi, *Magnificenze dell' Architettura Romana*, tav. xviii. '*in pariete domus positae e regione carcerum novorum.*' The Carceri Nuove built by Innocent X. are in the Via Giulia, near S. Biagio della Pagnotta; but I have not seen this frieze there. In the text (p. 73) 16<sup>v</sup> should read 17c.

g. In the reference to Helbig the number should be 333 (not 33)=ed. 3, No. 319.

No. 160. This is attributed by Egger (as also *Cod. Escorial.* 59(1) and 62(2)) to the marble screens which were let in between the pillars of the canopy under which stood the pine-cone in the Atrium.

In this, I think, he is certainly right (see the drawings of Cronaca and Francesco d'Olanda reproduced by Hülsen in *Rom. Mitt.* 1904, Pl. V).

No. 162. For the use of similar motives to those in the lower part of the plate compare the eighth opening between the windows in the Loggie of Raphael—Camporesi and Volpato, *Le loggie di Raffaello* (Rome, 1772) part i. no. 7, Letarouilly, *Le Vatican*, Vol. II. Cour des Loges, Pl. 17, 19: Hoffmann, *Raphael als Architekt*, iv. *Vatikanischer Palast* Pl. LIX. viii. a, c (the painted decorations between the stucco reliefs).

Appendix iv. p. 85. The fountain basin in the Cortile di Belvedere, a splendid block of granite referred to in this description, was found by Julius II. in the baths of Trajan about 1510. It was re-erected by Paul V. in 1609, as the inscription attests (Forcella, *Iscrizioni*, vi. 439; see Lanciani, *Comentari di Frontino*, in *Atti dei Lincei*, ser. iii. vol. iv (1879-80) p. 379). Another description of the tournament is given by Alveri, *Roma in ogni stato* (Rome, 1664) II. 143 sqq

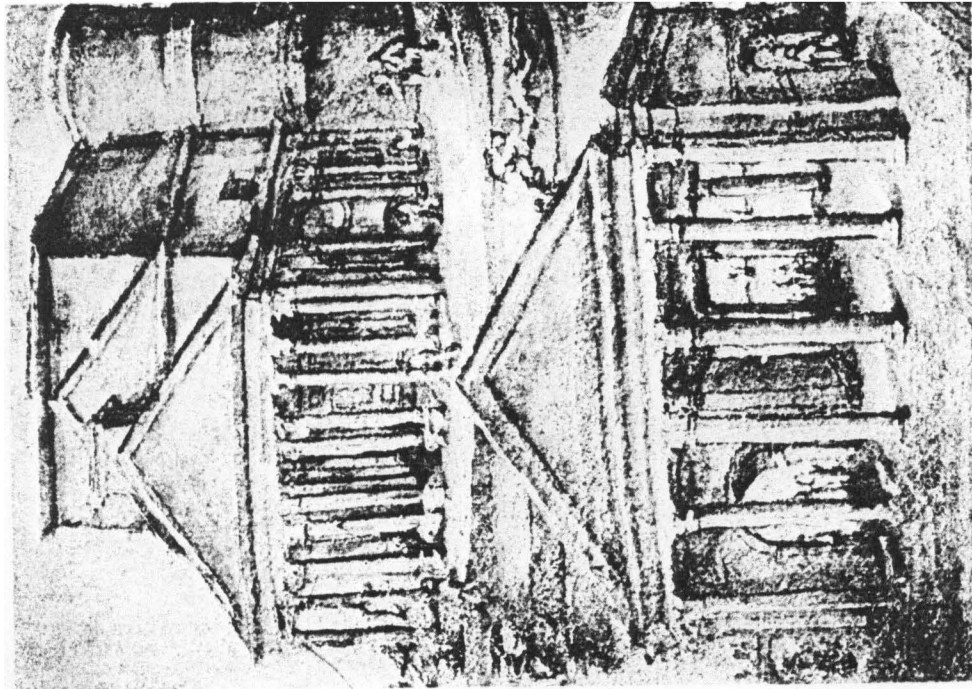


Fig. 1. — Drawing by Amico Aspertini.  
Pantheon and Portico of Octavia.

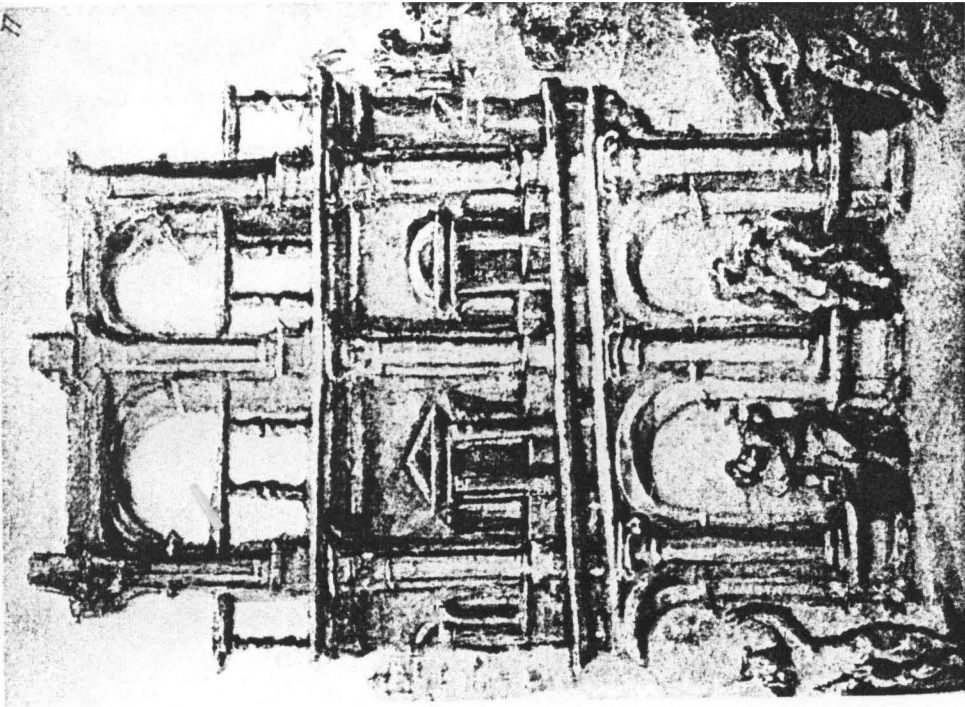


Fig. 2. — Drawing by Amico Aspertini.  
Vatican, Cortile di Belvedere.



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